

**WIN!**

**A £700  
PHOTO  
BUNDLE**

A Nikon Coolpix TP camera and a lens. The camera is black and orange, with the Nikon logo and 'Coolpix TP' visible. The lens is black and silver, with a red ring.

# WHAT DIGITAL Camera

CHRISTMAS 2014

# THE COMPLETE BUYER'S GUIDE

**84**  
**GIFT IDEAS FOR**  
**CHRISTMAS**

- ✓ **Entry-level DSLRs**
- ✓ **Tough Compacts**
- ✓ **Superzooms**
- ✓ **Camera Phones**
- ✓ **Affordable CSCs**
- ✓ **Best Camera Bags**
- ✓ **Essential Accessories**
- ✓ **Enthusiast DSLRs**



# CANON G7X

Canon's premium compact just became its best ever

# FUJIFILM X30

## Is the X30 the dream compact under £500 for enthusiasts?



**FULL  
TEST**

# 65X ZOOM BRIDGE CAMERA



We review the Canon SX60 HS that boasts a whopping 21-1365mm zoom

## TOP 20 INTERCHANGEABLE LENS CAMERAS REVIEWED AND RATED

Our listings rate and compare the specs of all the finest DSLRs, CSCs & compacts



# D750



24.3

MEGAPIXEL



51  
FOCUS  
POINTS



TILT SCREEN



BUILT-IN WIFI

## I AM A FULL FRAME FREEDOM

**I AM THE NEW NIKON D750.** Clark Little captures waves like nobody else. But as one of the world's most passionate photographers, he keeps challenging himself. That's why he's excited to free his vision even more with the fast, versatile and agile Nikon D750. Packed with professional imaging technology and streamlined for compactness, nothing holds this camera back. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs. Phenomenally sensitive AF performance and a burst rate up to 6.5 fps enable full freedom of expression. Search for outstanding images yourself and discover how you can make a difference with the new D750.



©Clark Little

Visit [nikon.co.uk](http://nikon.co.uk)



*At the heart of the image*

2YEAR  
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)



WHAT DIGITAL  
Camera

# CHRISTMAS 2014

**W**ith Christmas just around the corner, we'll all soon be headed for the shops, or online stores, to buy a present or two for those we love. Knowing exactly what to buy can be difficult, so to make your job just that little bit easier we've rounded up the very best cameras and accessories in this month's issue.

If you're after inspiration for a fun photo-related gift, simply turn to page 16 where we have a selection of the finest stocking fillers, while if you're after a bit more direction as to which camera makes the best buy, our Gift Guide will help you on pages 43-58.

In addition to all this, we've been busy reviewing all the latest cameras, including the eagerly awaited Canon PowerShot G7 X and Fujifilm X30.

We take a close look at both to find out if they have what it takes to shift the limelight away from the excellent Sony Cyber-shot RX100 III in the competitive premium compact area of the market. Don't miss pages 10-11 either where we reflect on the finest gear of 2014.

MANAGING EDITOR MICHAEL TOPHAM



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We cast our eyes over the very latest gear releases

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Reviews of the latest photography books

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An uncanny shot of frogs hiding from the rain

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We reflect on the hottest products unveiled in 2014

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Can Fujifilm's premium compact camera compete against its closest rivals?

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We round up the best selection of gifts for Xmas

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The G7 X squeezes a 1-inch sensor in a body that fits your pocket

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With a 65x optical zoom, is the SX60 HS one of the best bridge compacts?

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Sony QX30 and more

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We reveal the very best compacts, CSCs, lenses and bags on the market

## P60 Buyer's Guide

Reviews of all the current DSLRs and system cameras from £450-£5,200

## P98 Competition

You could win £700 worth of top photo accessories!

## TESTS YOU CAN TRUST

**T**o ensure the camera you buy doesn't disappoint when you get it home, every camera that passes through the hands of *What Digital Camera's* highly experienced technical team is put through a series of tests to analyse how it performs.

Every model, from high-spec

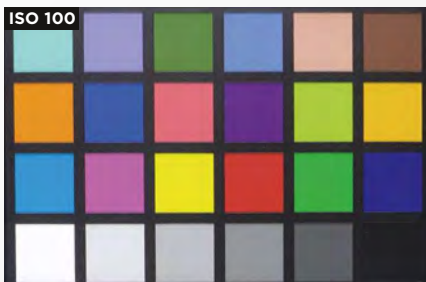
DSLRs through to entry-level compacts, is subjected to a series of rigorous tests in our lab, with results analysed by the very best industry software. This makes our reviews the most authoritative in the UK.

We test for colour – different sensors and camera image

processors can interpret colour differently, while this can also shift at different ISO sensitivities. We then get down to the nitty-gritty of resolution, with our lab tests showing us exactly how much detail each camera can resolve – even though cameras can share identical pixel counts,

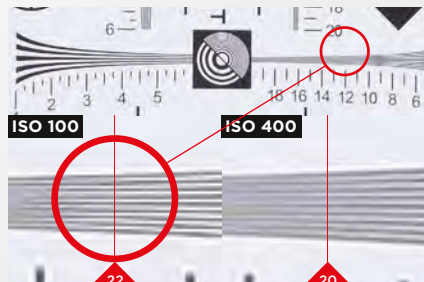
some perform better than others. Then we look at Image Noise, since different cameras can produce cleaner images at higher ISOs than others.

Finally, we get out and shoot with every camera and lens in real-world conditions just as you will, to find out how they perform.



### COLOUR

Subjecting each camera to our colour chart test reveals any variation and differences in colour between Raw and JPEG file formats.



### RESOLUTION

Our resolution chart reveals exactly how much detail a sensor can resolve and it's measured in lines per picture height, abbreviated as l/ph.



### NOISE

The diorama is used to ascertain how image noise is handled through an ISO range. Some cameras produce cleaner results than others.

# INCOMING

## THIS MONTH'S HOTTEST NEW GEAR



### PENTAX K-S1 SWEETS COLLECTION

Following its official launch in September, Ricoh has announced that the K-S1 is now available in three new colours – Strawberry Cake, Blue Cream Soda and Lime Pie. With a 20MP APS-C sized sensor, ISO ceiling of 51,200 and continuous shooting speed of 5.4fps, the K-S1 is designed for photographers who take pictures wherever they go and comes supplied with an 18-55mm kit lens.

**£599** [www.ricoh-imaging.co.uk](http://www.ricoh-imaging.co.uk)



### MANFROTTO SPEEDBOX

The SpeedBox (22x22cm) allows users to direct bright light emitted by their flashguns to produce softer, more controlled and even lighting thus eliminating harsh shadows.

**£50** [www.manfrotto.co.uk](http://www.manfrotto.co.uk)



### WEYE FEYE S

Capable of turning most DSLRs and CSCs into a Wi-fi equipped camera ready to save and share images to iOS and Android smartphones and tablets. Much cheaper than the original!

**£79** [www.weye-feye.com](http://www.weye-feye.com)



### INSTANT FILM

Impossible's latest instant films for Polaroid 600-type cameras render images in magenta and cyan and feature a white-frame background. You get eight exposures in a pack.

**£17** [www.the-impossible-project.com](http://www.the-impossible-project.com)



### GOOGLE NEXUS 6

Google's latest smartphone runs the Android 5.0 Lollipop operating system, features a 6in Quad HD display and a 13MP camera with optical image stabilisation built-in.

**£TBC** [www.google.com/nexus/6](http://www.google.com/nexus/6)



### APPLE 27-INCH WITH RETINA 5K

One of the best displays for imaging just got better. Apple's latest 27in iMac features the world's highest resolution (5120 x 2880) and has four times more pixels than the standard 27in iMac. More powerful on the inside too, it boasts a 3.5GHz Quad-core Intel Core i5 processor with turbo boost speeds up to 3.9GHz. The new iMac can also be configured with up to 32GB of memory, a 3TB Fusion Drive, or up to 1TB of super-fast, PCIe-based flash storage. In addition, iMac with Retina 5K display includes two Thunderbolt 2 ports that deliver up to 20Gbps each.

**£1999** [www.apple.com/uk/imac](http://www.apple.com/uk/imac)





### PENTAX-DA 16-85MM F/3.5-5.6 ED DC WR

Designed for K-mount DSLR users, this latest lens is equivalent to 24.5-130mm and features an optical construction that's made up of 16 elements in 12 groups. Fully weather-sealed and driven by a built-in DC motor for smooth and quiet autofocus operation, it'll be available from late November.

**£599** [www.ricoh-imaging.co.uk](http://www.ricoh-imaging.co.uk)



### RICOH WG-30

Ricoh's latest rugged compact is waterproof to 40ft, shockproof to 5ft, crushproof to 100kg and freezeproof to -10°C. A Wi-fi enabled version is also to be made: the WG-30W (£259).

**£229** [www.ricoh-imaging.co.uk](http://www.ricoh-imaging.co.uk)



### APPLE IPAD AIR 2

How slim can an iPad be made? Well, this latest version is just 6.1mm thin and weighs just 453g.

**£TBA** [www.apple.com/uk](http://www.apple.com/uk)



### JOBY ACTION SERIES

The Action series suction cup provides industrial-strength hold on all types of surfaces and can be used with a locking arm or GorillaPod arm - ideal for GoPro action cams.

**£33** [www.joby.com](http://www.joby.com)



### LEE FILTERS POUCH

An all-new pouch designed to store ten filters, including long ND grads and a filter holder. A perfect gift for any landscape photographer.

**£38** [www.leefilters.com](http://www.leefilters.com)



### BELKIN KEYBOARD

Labelled the ultimate device for the iPad Air 2, this smart keyboard folds into a case, is made from aircraft-grade aluminium and features smart-sensing auto on/off technology.

**£99** [www.belkin.com/uk](http://www.belkin.com/uk)



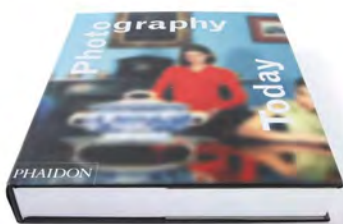
### EPSON L355 & L555

Epson has launched two printers with an entirely new ink system that's based on a reservoir design.

The L355 and L555 are refilled using ink bottles, which when topped up to the brim, allows the printers to print 4,000 pages in black and white, or up to 6,500 colour prints. The L555 (£329) is the more advanced of the two, but both feature Wi-fi connectivity which allows you to print directly from your smartphone or tablet. A handy choke valve is also built-in to lock the ink system during transportation to prevent leakage, and each refill is expected to cost around £8.

**FROM £249** [www.epson.co.uk](http://www.epson.co.uk)

# BOOKS



## PHOTOGRAPHY TODAY

Mark Durden  
PHAIDON £45

It would perhaps be regressive to begin a review by pointing out the journey photography has made on its way to becoming a dominant contemporary art form. However, some people need reminding that photography is more than a simple matter of point and click. There have been numerous attempts to place photography within the larger field of artistic practice (a great starting point is Walter Benjamin's seminal essay 'The Work of Art in the Age of Mechanical Reproduction', 1936), and there are only a handful of books that can do it well, or at the very least, do it in a presentable and accessible manner.

In this epic tome, writer, artist



© JACOB HOLDT

and lecturer Mark Durden presents a survey of contemporary art photography from the past 50 years – and has perhaps presented a volume that will enter into photography-book lore. The 11 chapters focus on recurring and relevant subjects. It's a structure that makes the navigation of such a fluctuating

medium (in both theory and practice) all the more pleasing. Durden analyses 500 works from 150 photographers and breaks down why their images work and why these photographers have established themselves as vital and progressive artists. It's not a small book, but it makes an excellent purchase. **OA**

## THE ART OF FASHION PHOTOGRAPHY

Patrick Remy  
PRESTE, £35

Fashion photography is a genre that, for many, can seem stuck in the work of past masters such

as Cecil Beaton and Horst P Horst. What this book, compiled by Patrick Remy, attempts to do – brilliantly, it must be said – is bring the genre up to date and offer an overview of where fashion photography is now. The genre is, arguably, one of the most subtly political forms of photography. Within its parameters we find photographers addressing gender issues, the psychology of advertising and the malleability of the human body. If you think that fashion photography is always about a model displaying a fancy garment, this book will make you think again. It's highly recommended and is worth a closer look. **OA**



© VALÉRIE BELIN



## UNCOMMON PLACES

The Complete Works by Stephen Shore  
THAMES & HUDSON,  
£39.95

The legacy of Stephen Shore's *Uncommon Places* cannot be overstated. While many cite William Eggleston as being perhaps the pioneer of colour photography, Stephen Shore more than did his bit to take colour beyond the domain of advertising and fashion imagery. The subjects that formed the body of his work were no less influential: his large-format images of the American vernacular landscape have influenced a tradition in photography that has been endlessly repeated and reconfigured in the past 40 years of photographic history. This updated edition features 15 previously unseen images and includes discussions with the artist, offering us insight into what it means to produce – and update – an enduring legacy. **OA**

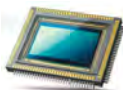




Lenses and accessories shown are not included

## Introducing Blackmagic URSA, the world's first user upgradeable 4K digital film camera!

Blackmagic URSA is the world's first high end digital film camera designed to revolutionize workflow on set. Built to handle the ergonomics of large film crews as well as single person use, URSA has everything built in, including a massive 10 inch fold out on set monitor, large user upgradeable Super 35 global shutter 4K image sensor, 12G-SDI and internal dual RAW and ProRes recorders.



### Super 35 Size Sensor

URSA is a true professional digital film camera with a 4K sensor, global shutter and an incredible 12 stops of dynamic range. The wide dynamic range blows away regular video cameras or even high end broadcast cameras, so you get dramatically better images that look like true digital film. The extra large Super 35 size allows for creative shallow depth of field shooting plus RAW and ProRes means you get incredible quality!



### Dual Recorders

Blackmagic URSA features dual recorders so you never need to stop recording to change media. That's critical if you are shooting an historical event, important interview or where you just cannot stop shooting! Simply load an empty CFast card into the second recorder and when the current card is full, the recording will continue onto the second card, allowing you to change out the full card and keep shooting!



### User Upgradeable Sensor

Blackmagic URSA features a modular camera turret that can be removed by unscrewing 4 simple bolts! The camera turret includes the sensor, lens mount and lens control connections and can be upgraded in the future when new types of sensors are developed. This means your next camera will be a fraction of the cost of buying a whole new camera! Choose professional PL mount, popular EF mount and more!



### Built in On Set Monitoring!

Say goodbye to bulky on set monitors because you get a massive fold out 10 inch screen built into Blackmagic URSA, making it the world's biggest viewfinder! The screen is super bright and features an ultra wide viewing angle. URSA also includes two extra 5" touch screens on both sides of the camera showing settings such as format, frame rate, shutter angle plus scopes for checking levels, audio and focus!



Blackmagic URSA EF  
£3,965\*



Blackmagic URSA PL  
£4,299\*



# OPENING SHOT

**This uncanny image demonstrates the instinctive behaviour of frogs when they're caught out in a shower**

This image taken by Kutub Uddin entitled 'Prince & Kermit' has been announced as the 'Focus on Nature' competition winner by The Society of International Nature and Wildlife Photographers (SINWP). For more information on how to enter next year's competition, visit [www.sinwp.com](http://www.sinwp.com)







**SONY**  
**A58**

**KUTUB UDDIN**

Kutub submitted this image to the competition, which called for images that captured anything from tiny creatures to the largest mammals. This stunning image was chosen as the winner from over 265 entries and sees Kutub win a 12-month membership to the Society of International Nature and Wildlife Photographers. To view more of his superb macro work, just visit: [www.flickr.com/photos/kutub\\_uddin/](http://www.flickr.com/photos/kutub_uddin/) Sony Alpha A58, 100mm f/2.8 D Macro, 1/160sec @ f/7.1, ISO 100

# REVIEW OF THE YEAR 2014

## SIGMA UNVEILS 50MM F/1.4

**JANUARY 6TH**  
Sigma kicked off the year by launching the absolutely superb 50mm f/1.4 DG HSM A – a lens that delivers an optical performance that's on par with one of the best 50mm lenses we've ever tested – the Zeiss Otus 55mm f/1.4. Since its launch date the price has dropped to a very tempting £669.



## LUMIX GH4 SUPPORTS 4K

**FEBRUARY 7TH**  
The GH4 broke new ground in February by being the first mirrorless camera to shoot 4K video at a resolution of 3840 x 2160 pixels – four times the quality of Full HD. Including a 12fps burst rate, lightning-fast AF system and a professional-grade shutter that's rated to 200,000 actuations, it's one of the best-specified CSCs going.

## D600 SHUTTER REPLACEMENTS

**FEBRUARY 26TH**  
Following ongoing concerns about dust issues on its D600 DSLRs, Nikon revealed it would offer a full inspection, cleaning, and a replacement of the shutter mechanism where necessary for its customers free of charge, regardless of whether the original warranty had expired. Nikon users gratefully received this acknowledgement.



## SONY ROLLS OUT THE A7S

**APRIL 6TH**  
The headline feature of the Sony A7S was its ability to output 8-bit 4:2:2 4K video over HDMI at up to 30p without the need for line skipping or pixel binning as it can read and process data from every one of the sensor's pixels. Its 12MP full frame sensor put in an astonishing low-light performance on test, right up to ISO 25,600.

## LIGHTROOM ON YOUR TABLET

**APRIL 8TH**  
Adobe unveiled its new Lightroom mobile app in April – giving photographers the option to edit and organise images on the move using a tablet for the first time. Images are synchronised via the cloud and there's the option to enable offline editing. You do need a subscription to Creative Cloud though, for it to work.



## RX100 III IMPRESSES AGAIN

**MAY 16TH**  
Each revision of the RX100 sees it get better and better. The revised feature set includes Sony's latest Bionz X processor, a faster f/1.8-2.8 lens across its 24-70mm focal length and an ingenious pop-up electronic viewfinder – a first of its kind on a compact. Our review concluded it's one of the best take-everywhere pocket compacts.

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

## DESIRABLE X-T1 ARRIVES

**JANUARY 28TH**  
In late January we witnessed the arrival of one of Fujifilm's most desirable X-series models to date – the X-T1. Standout features include a rapid autofocus system that can latch onto subjects within 0.08secs, a solid weather-resistant body and superb electronic viewfinder. It's one of the most enjoyable CSCs we've used this year.



## LIGHTNING FAST A6000

**FEBRUARY 12TH**  
Claims of the world's fastest AF didn't disappoint, with the A6000's super-speedy hybrid autofocus system being matched by an equally impressive 11fps burst mode that put it up there as one of the most responsive CSCs we've ever used. Sony's idea to rebrand its CSCs from NEX to Alpha means it's the replacement to the NEX-6.

## NX MINI MIRRORLESS

**MARCH 19TH**  
In March Samsung launched its own miniature CSC to take on the competition. Squeezing a 20.5MP, 1in CMOS sensor in what's the slimmest mirrorless model on the market is testament to the manufacturer's expertise when it comes to design. With the 9mm kit lens it forms an attractive package for those who want to travel light.



## OLYMPUS TOUGH TG-3

**MARCH 31ST**  
In a month that was almost bereft of camera launches, Olympus unveiled its latest rugged compact, waterproof to 15ft, shockproof to 2.1m and crushproof to 100kg. With its attractive styling, fast f/2.0 lens and 4x optical zoom lens, it has some very strong qualities, which it backed up with an excellent performance on test.

## ELEGANCE REDEFINED WITH LEICA T

**APRIL 24TH**  
The arrival of the Leica T signalled a new direction for the brand and marked the company's first mirrorless camera with autofocus. Milled from a solid block of aluminium and designed in collaboration with Audi, it features a 16MP sensor, a huge 3.7in touchscreen and an all-new Leica T mount. Simply put, it's a thing of beauty.



## PANASONIC UNWRAPS FZ1000

**JUNE 12TH**  
Panasonic made a bold statement in June with the launch of the FZ1000 – a direct competitor for the Sony RX10 which, like its rival, features a 1in sensor. Putting the pair head-to-head in our battle of the bridge compacts, however, revealed that the FZ1000 is the better all-rounder and comes with the benefit of a longer zoom.



As the year draws to a close it's a good opportunity to reflect on the breaking news stories and products that have launched. In a year that's been all about 4K video, we've also witnessed the arrival of some superb cameras and innovations. Here's our pick of what has stood out in 2014...

## DP2 QUATTRO PRICE RELEASE

JUNE 12TH

The DP2 Quattro was undoubtedly the shock announcement of 2014 with its unconventional design and fixed lens arrangement – it certainly caught us by surprise. In June, Sigma revealed its specification and its launch price (£899), which has dropped by £100 in the space of four months.



## CANON EF 1200MM F/5.6L ON SALE IN UK

AUGUST 15TH

Canon's gigantic EF1200mm f/5.6 L USM is the longest lens in the world with functioning autofocus. In August, MPB Photographic in the UK got hold of a version, which it put up for sale with a whopping £99,000 price-tag. We're led to believe Canon only ever made 20 of these lenses in the world, and not surprisingly MPB still has it up for grabs.

## METABONES CANON EF TO MICRO FOUR THIRDS ADAPTOR

AUGUST 29TH

In late August, Metabones released the highly anticipated Canon EF to Micro Four Thirds lens adaptor, allowing Micro Four Thirds camera users to attach and use Canon EF lenses with electronic control of aperture. It also has the effect of making the effective focal length 0.71x wider and increases the maximum aperture by one stop.



## SANDISK 512GB SD CARD

SEPTEMBER 11TH

SanDisk became the first memory card manufacturer to launch a 512GB SDXC UHS-I card; great for memory-hungry 4K video with write speeds up to 90 MB/s and a UHS Speed Class 3 rating. The downside is you'll end up forking out £685 for the privilege.

## CANON 7D MARK II

SEPTEMBER 15TH

Photokina 2014 was the launch pad for the long-awaited Canon EOS 7D Mark II. With its 65-point, all cross type AF system, 10fps burst, Dual DIGIC 6 processors and Dual Pixel CMOS AF technology it's sure to impress in terms of performance speed, but regrettably lacks touchscreen control like the EOS 70D and there's no Wi-Fi connectivity.



## JESSOPS image is everything

### JESSOPS ANNOUNCES PROFIT

OCTOBER 10TH

The chain which collapsed under its former owners in January 2013 closing all of its 187 shops, has reported an operating profit of £280,000 on sales of more than £56m for the year to 30th April. This impressive turnaround will see another six new stores open by the end of November, with Jessops saying 'the high street is well and thriving'.

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

## AS GOOD AS DETAIL GETS

JUNE 26TH

Nikon added the D810 to its full frame line-up in June and it succeeds both the D800 and D800E. With a 36.3MP CMOS sensor with no low-pass filter, a wider ISO range, improved image quality and metering, as well as faster burst shooting, it has since been lauded for being the best choice for recording the highest levels of detail.



## LEE FILTERS FOR GOPRO

JULY 1ST

During a quiet month for camera releases, Lee Filters introduced a new range of filters and filter holders for photographers who'd like to get more creative with their GoPro action cameras. Designed to be compact and robust just like a GoPro, the Bug Action kit (£59) contains a 3-stop ND filter, holder and glass circular polariser.

## SONY QX1

SEPTEMBER 3RD

Improving on the QX10 and QX100, the Sony QX1 is the latest module designed to connect wirelessly to your smartphone or tablet. It features a 20MP APS-C sensor and Sony's E-mount ready to accept various lenses. There's built-in flash too and it's the first module of its kind to support Raw+JPEG shooting. Read our review on page 32.



## IPHONE 6

SEPTEMBER 9TH

September wouldn't be September without a keynote speech from Apple. This year we witnessed the arrival of the iPhone 6 and 6 Plus, but in the camera department little has changed – both feature an 8MP resolution, the front camera comes with a measly 1.2MP resolution, however there is now image stabilisation on the 6 Plus.

## PANASONIC LUMIX CM1

SEPTEMBER 15TH

The Lumix CM1 is an Android smartphone like no other and squeezes a 1in sensor (the same as found in the Sony RX100 III) behind a fixed 28mm Leica lens. It also shoots 4K footage, boasts a 4.7in screen and a 16GB internal memory. Could the CM1 be about to revolutionise the future of smartphone photography?



## GOPRO HERO 4

SEPTEMBER 29TH

It was only a matter of time before the first GoPro capable of shooting 4K video arrived. The GoPro HERO 4 Black edition is the all-new flagship model, behind which sits the HERO 4 Silver edition with its built-in touch display. There's also a new entry level model – the HERO priced at just £99!

BIG  
TEST

# FUJIFILM X30

The Fujifilm X30 faces stiff competition in the premium compact market, although if it follows on from its X20 predecessor it certainly has the potential to excel

TESTED BY ● MICHAEL TOPHAM



Compact

12MP  
CMOS  
SENSOR3in  
VARI-ANGLE  
SCREEN100-  
12,800  
ISO

£479

ESSENTIALS

Fujifilm has had some great success over the past few years with its X series of cameras, thanks to their

combination of advanced sensor technology and retro design.

While the X series of Compact System Cameras (CSCs) is undoubtedly the manufacturer's flagship range, the X series of compacts is arguably just as impressive. The X30 arrives as the third member in a line of premium compacts and looks set to improve on its predecessors in what is quickly becoming one of the most competitive markets in digital photography.

The big question here is: does the X30 do enough to compete with the likes of the highly impressive Sony Cyber-shot RX100 III, Panasonic Lumix LX100 and all-new Canon PowerShot G7 X? In this review we'll take a much closer look to find out.

## FEATURES

Although there are undoubtedly a lot of similarities between the X30 and its X20 predecessor, Fujifilm has ensured that there are more than enough improvements to mark the new camera out as a standalone proposition. Perhaps the most impressive of the new features is the new OLED viewfinder that replaces the previous optical version. The new electronic viewfinder measures 0.39in and boasts a 2.36-million-dot resolution – figures that place it ahead of the Sony RX100 III, which has a 1.44-million-dot EVF and ingeniously pops up from the body. The X30's viewfinder also offers an accurate 100% field of view and 0.65x magnification, as well as a lag time of just 0.005 secs, meaning it generally offers a clearer view than its peers as well.

The rear of the camera also sees further compositional improvements, with a new 3in, 920k-dot LCD monitor. The screen further benefits from the introduction of a tilting vari-angle mechanism, and although it does lack any form of touchscreen functionality it's a huge improvement over the 460k-dot LCD screen found on its X20 predecessor.

As well as these two additions, the X30 also benefits from the introduction of Wi-fi. This form of connectivity facilitates the wireless transfer of images to a smartphone or tablet (iOS or Android) as well as remote firing of the camera.

The final major improvement is



with regards to the camera's battery, no doubt in some way to address the extra power needed for the Wi-fi functionality and LCD screen. While the previous model had a battery life of around 250 shots, the latest X30 is capable of around 470 shots, which is a striking improvement.

These various advancements all add up to make it an impressive premium compact camera on paper, although in terms of the inner workings of the camera a lot has been inherited from its predecessor. For example, the lens is the same 4x optical zoom. It covers a focal range of 28-112mm and features a fast maximum aperture range of f/2-2.8. This isn't quite the same as the f/1.8-2.8 range as offered by the Sony RX100 III and Canon G7 X, however. The lens is paired with the same 12MP 2/3in X-Trans CMOS II sensor utilised previously, featuring the same unique colour array as before. The sensor's dimensions (8.8 x 6.6mm) mean it's also a smaller chip than the 1in type found in the RX100 and G7 X, which measures 12.8 x 9.6mm. What this essentially means is that the X30 could have its work cut out when it comes to performing as well as its rivals at high ISOs. On the subject of sensitivity, the camera's ISO range stretches from ISO 100 to 12,800, however it should be noted that Raw files are only recorded between ISO 100 and 3200 and it's JPEG only at the highest two sensitivity settings.

Moving on to the image processor, it's perhaps unsurprising to see that this also remains unchanged. The

EXR Processor II the X30 inherits is capable of some impressive figures, including a headline continuous shooting rate of around 12fps and a start-up time of just 0.5 seconds.

## DESIGN

The first thing that strikes you when you pick up the Fujifilm X30 is how solid it feels in the hand. In fact, it's more akin to Fujifilm's X series of CSCs than it is premium compacts when it comes to its robust body. This solid build quality does come at something of a cost however, and at nearly 400g in weight it's certainly heavier than its main competitors. This robust build and relatively bulky body might be a concern, but when you get down to operating the camera any concerns are generally put to rest by how good it feels.

The body has a pleasing rubberised grip which gives the camera a tactile feel, while the camera's top-plate features a collection of metal dials and a threaded shutter release button should you wish to use one of the good old mechanical plunger types of cable release. The top-plate itself welcomes the addition of a small movie record button and the raising of the exposure compensation dial from a recessed location.

The rear of the camera also sees some shuffling of controls, with the buttons to the right of the new vari-angle screen taking up an arrangement that's similar to the acclaimed X-E2.

One welcome addition to the X30's control set-up is a control ring

located just behind the zoom ring. The control ring is customisable, allowing for adjustment of white balance, ISO and continuous shooting – among others – with a simple and tactile twist. The zoom ring itself moves smoothly through the range while also doubling up as the X30's power switch.

## PERFORMANCE

The X30 features an impressive specification and should be capable of some good operational figures. On the whole, pleasingly this is the case.

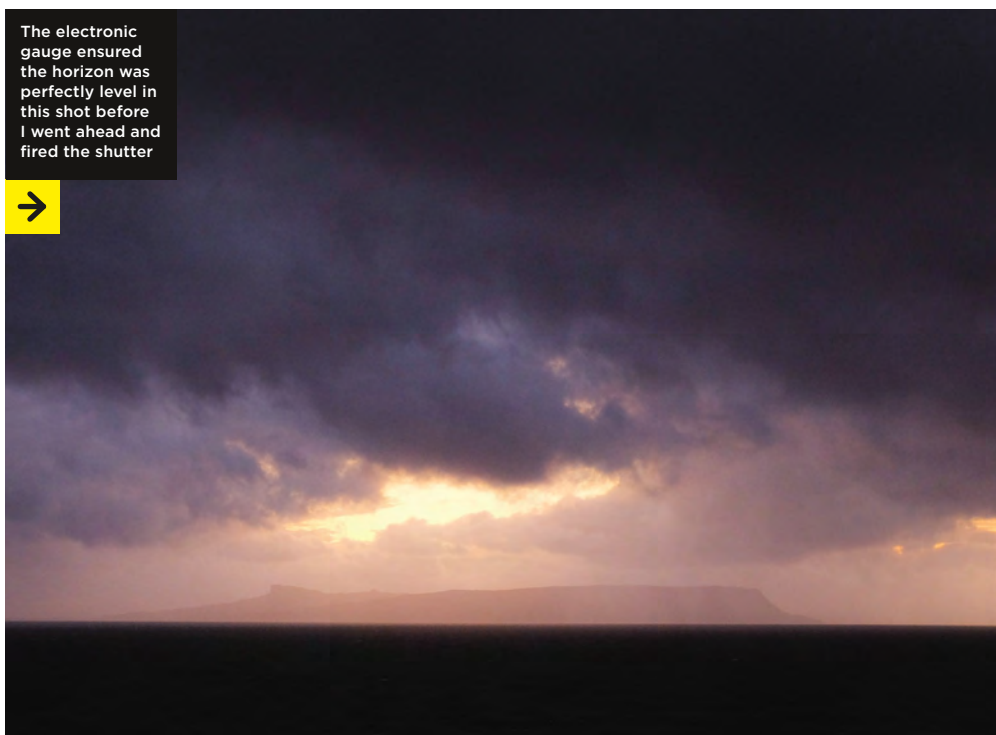
The model's EXR Processor II promises some decent continuous shooting speeds and during testing we found that it generally met these claims. The X30 was able to deliver 18 JPEGs at 12fps in Super High burst mode, with this rate dropping down to 9fps if you're attempting to shoot both Raw and JPEG files at the same time. Although this burst depth isn't the most impressive on the market, for a premium compact camera they are up there with the very best.

The addition of the model's EVF is another of the areas highlighted by Fujifilm, and this is certainly another welcome feature. There's an eye-sensor that automatically switches you to the EVF, although you'll also find a View button beside it to switch between the viewfinder and LCD manually. When up and running it's an EVF that delivers a

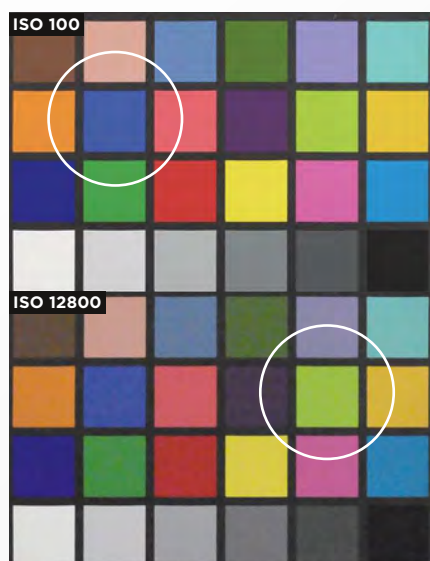


Fast shutter speeds in low light are made possible thanks to the X30's fast f/2-2.8 manual zoom lens

The electronic gauge ensured the horizon was perfectly level in this shot before I went ahead and fired the shutter

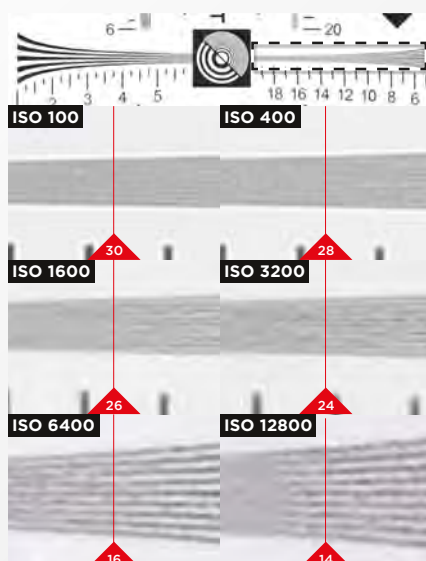


# IMAGE QUALITY



## COLOUR

Subjecting each camera to our colour chart test reveals any variation and differences in colour between Raw and JPEG file formats.



## RESOLUTION

Our resolution chart reveals exactly how much detail a sensor can resolve and it's measured in lines per picture height, abbreviated as l/ph.



## NOISE

The diorama is used to ascertain how image noise is handled through an ISO range. Some cameras produce cleaner results than others.

## COLOUR AND WHITE BALANCE

In the high-contrast conditions in which we tested the X30, the camera recorded colours accurately to how we remembered the scene at the time of capture. The in-camera processing that's automatically applied to JPEGs sees a noticeable boost to saturation and contrast, with Raw files appearing less vivid. Users also have a total of ten film simulation modes to experiment with, to change the appearance of colour tone, with settings such as

Velvia, Astia, Classic Chrome and Monochrome. Scrolling through these presents a live preview onscreen – handy for seeing what effect it has before it is chosen.

## EXPOSURE

Exposure is left in the capable hands of the X30's TTL 256-zone metering system. On the whole, it's a system that can be relied on for producing accurate exposures, though in bright conditions where there's a risk of losing highlight detail, the camera's Dynamic Range Optimiser was employed.

## RESOLUTION

Considering the fact that the 12MP 2/3in sensor isn't the best in class in terms of specification, it still delivers a relatively strong set of figures when it comes to resolution. The X30 manages to resolve a good level of detail at the base ISO setting, and this is generally maintained up to ISO 3200. Even at the highest ISO settings of 6400 and 12,800 – at which point the camera only shoots JPEG files – the level of detail resolved is strong. It's an identical resolution performance to that of the Fujifilm X20.

## NOISE

At the X30's lowest ISO settings there's very little to report with regards to image noise, and it's not until ISO 400 that luminance noise begins to creep into the frame. Between ISO 400 and 800 fine detail begins to suffer when shooting JPEG files, although if you are to shoot Raw this becomes far less of an issue. Fine detail continues to suffer as you go higher up the ISO range, and the two highest settings of ISO 6400 and ISO 12,800 are best saved for emergency situations when you have no other option.



The new control ring behind the lens ring can be used to control aperture settings

The X30 supports USB charging for the times when mains charging isn't an option



« truly impressive reproduction.

The image is both bright and clear, while it delivers an excellent amount of detail that even those conscious of electronic viewfinders wouldn't be disgruntled by. It also offers clear shooting information reproduction, and as such is often preferable to using the LCD screen when shooting in the field. Another nice touch is the way the shooting information rotates to the bottom of the screen based on the orientation of the image that's being taken. Often the viewfinder on a compact camera is an overlooked area, whereas on the X30 it's one of the camera's real highlights and proved to be a joy to use.

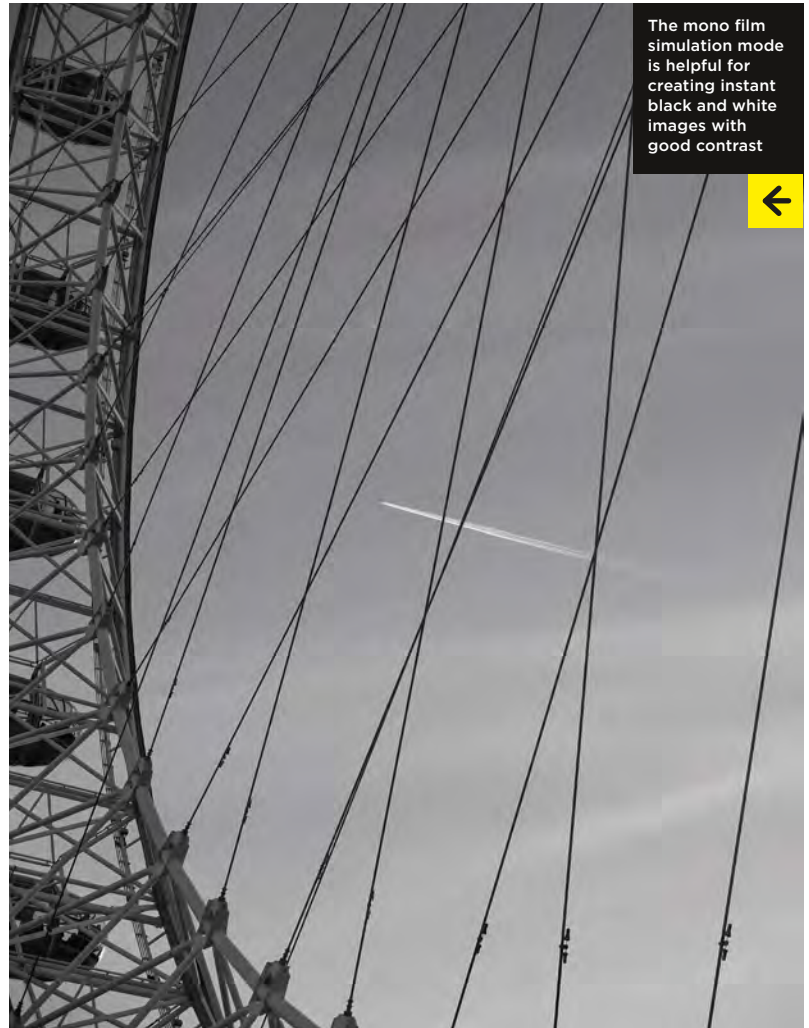
The extended battery life of the X30 is certainly a welcome feature, and there's another little trick which further extends the battery life. Rather than having to extend the X30's lens to power the whole camera up when reviewing images, you can instead just hold the image playback button for three seconds. This will reveal the most recently captured image and allow for review of all captured images without powering up the image capture functionality – a seemingly small feature but one that when used frequently out in the field can help to preserve a lot of battery life.

Fujifilm has made some fairly lofty claims with regards to its focusing speeds, claiming an acquisition time of just 0.06 seconds in single AF mode. In testing conditions these claims generally ring true, with the X30 locking on to subjects both accurately and quickly.

The only time it showed any signs

RAW V  
JPEG

Users should be aware that shadows in JPEG images appear slightly darker than in Raw files. As a result, those who'd like to record the finest level of detail in the darkest area of an image are advised to shoot in the Raw format. A close inspection of both file formats at 100% also showed that JPEGs receive a fairly aggressive level of sharpening and noise reduction. For the ultimate quality we'd set up the X30 to always record in Raw.



The mono film simulation mode is helpful for creating instant black and white images with good contrast



of slowing was at the tele end of the zoom, although it still manages fast focusing speeds that will satisfy users who'll maybe use it as a secondary camera when they require something smaller and lighter.

In low light conditions the X30 generally looks to utilise its bright AF

assist beam to gain focus, although even when you decide to switch off this beam the camera is still capable of focusing quickly and accurately. Switching the camera to continuous shooting did highlight some signs of hunting as the lens attempted to find focus between near and far subjects.

## SPECS

<b>SENSOR</b>	12MP 2/3in X-Trans CMOS II sensor
<b>OUTPUT SIZE</b>	4000 x 3000 pixels
<b>FILE FORMAT</b>	JPEG, Raw, Raw+JPEG
<b>COMPRESSION</b>	Normal, Fine
<b>SHUTTER SPEEDS</b>	30secs-1/4000sec
<b>IMAGE STABILISATION</b>	Yes
<b>ISO</b>	100-12,800
<b>EXPOSURE MODES</b>	PASM, Auto, Advanced SR Auto, Multiple exposure, Motion Panorama, Filter
<b>EXPOSURE COMP</b>	+/- 3EV in 1/3EV steps
<b>METERING SYSTEM</b>	TTL 256-zone metering system
<b>DRIVE MODE</b>	12fps (JPEG only) 9fps (JPEG or Raw)
<b>MOVIE MODE</b>	Full HD 1920 x 1080 @ 60, 50, 30, 25, 24fps
<b>DISPLAY</b>	3in, tilt angle 920k-dot LCD
<b>VIEWFINDER TYPE</b>	EVF, 0.39in, 2.36m-dot
<b>FOCUSING MODES</b>	Single, Continuous, Manual
<b>MEMORY CARD</b>	SD, SDHC, SDXC
<b>CONNECTIVITY</b>	High Speed USB 2.0, Micro USB terminal, HDMI mini, 2.5mm audio out, Wi-fi
<b>WEIGHT</b>	423g (including battery and card)
<b>DIMENSIONS</b>	118.7 x 71.6 x 60.3mm

## VERDICT

Although it might not have the highest-resolution sensor out of the current crop of premium compact cameras, there are other areas in which the X30 manages to outperform its peers comprehensively. For example the EVF is, put simply, the best out of any compact camera currently on the market. Throw in a truly premium level of build quality, blisteringly fast autofocus speed in Single AF mode and a generally high level of all round performance, and you start to get the idea that resolution isn't everything.

So while the X30 might not be a match for the Sony RX100 III, Panasonic Lumix LX100 and Canon G7 X when it comes to performance in low light and the amount of detail captured, there's certainly enough to recommend it as one of the very best of its type under £500. It's the most affordable camera of its kind, working out at £220 less than the RX100 III and LX100, and £100 cheaper than the Canon G7 X. Given the choice though, we'd personally settle for the silver version as opposed to the black supplied for this review. **MT**

### PROS

- Several key upgrades on its predecessor
- Great build quality
- Excellent AF performance in Single AF • USB battery charging • Much improved battery life

### CONS

- Sensor size is smaller than some key rivals
- Noise performance at high ISOs
- Some small buttons at the rear • Signs of lens hunting in continuous AF



# STOCKING FILLERS FOR PHOTOGRAPHERS

Unsure what to ask for this festive season? Or need a little inspiration for your loved ones? We've got it covered with our line-up of desirable Christmas gifts

## GO PRO HERO

The Hero is an entry-level action camera and is great for those looking for something to capture video and stills when surfing, skiing, cycling, or other kinds of action sports. You can mount the GoPro to a helmet or handlebar, and it is rugged and waterproof.

**£99**



## QUAD LOCK

The Quad Lock mounting system enables you to mount your smartphone (Apple iPhone and Samsung Galaxy) to your bike while cycling, your arm while running or in the car when driving, giving you flexibility to shoot action shots on the go.

**£43**



## EYE-FI 32GB MOBI WIRELESS SDHC CARD

Make your camera Wi-Fi ready with an Eye-Fi card. Automatically transfer images from your camera to smartphone ready for sharing online as the card creates its own wireless network.

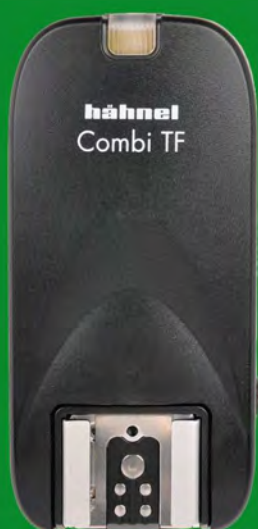
**£49**



## HAHNEL COMBI TF

Use this wireless remote to control shutter release, autofocus, continuous shooting, bulb mode and timer delay – making it ideal for landscape, wildlife and sports photographers. It can also be used to trigger flash units or studio lights wirelessly with minimal fuss.

**£50**



## LOWEPRO PRO RUNNER 200AW

The 200AW backpack fits a camera with a lens up to 200mm f/2.8 attached, along with space for two to three lenses, a flash and other accessories – it's also fully padded and weatherproof. At around £60, there's no better bag for the price.

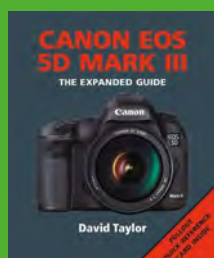
**£62**



## EXPANDED GUIDE

For somebody who has just got a new camera, an extended guide is the perfect gift to complement it.

**£15**







## HOTSHOE SPIRIT LEVEL

Useful for a range of shots, especially landscapes and panoramics. A useful addition to any kitbag.

**£24**



## HAHNEL 4-IN-1 CLEANING KIT

Everything you need to clean your camera is included here, which comes with a lens pen, air blower, microfiber cleaning cloth and a 35ml bottle of cleaning fluid.

**£10**



## ROLLEIFLEX CUFFLINKS

For the photographer who has everything, these cufflinks will look at home on the wrists of any shooter.

**£15**

## BLACKRAPID RS-4

The BlackRapid strap goes across the body diagonally, meaning your camera rests at your side for maximum comfort. When you need to use it, simply grab the camera and slide it up the strap.

**£44**



## OLLOCLIP 3-IN-1

Simply attach the Olloclip to the corner of your iPhone or iPad and transform the inbuilt camera with the three-in-one lens which covers wideangle, fisheye or 10x macro. A great festive gift!

**£40**



## MANFROTTO STILE PLUS AMICA 15W BAG

Designed for photographers with smaller, mirrorless, cameras, this shoulder bag is padded and fits a camera with attached lens, plus at least one more, with space for chargers and filters.

**£25**

## VISIBLEDUST DUST SNAPPER

For the perfect place to clean your gear, you need to make sure the environment is dust-free. The VisibleDust Dust Snapper uses ionic and magnetic action to provide an ultra-clean camera and lens environment for you to clean your gear on.

**£30**



## T-SHIRT

Zazzle offers a wide range of T-shirts, all with a photography or camera theme. Choose from classic, modern or retro designs.

**£15**



## LENS TIMER

A fun item that is designed for use in the kitchen, but could also help you with various photography projects, such as time lapses or long exposures.

The timer looks just like a lens, and can count down precisely and accurately from 60 minutes to 1 minute before ringing.

**£12**





# SAMSUNG



Introducing the  
new Samsung NX1  
SMART CAMERA with  
UHD 4K video.



- Redefine image quality with the 28MP BSI APS-C CMOS sensor
- Hybrid AF with 205 phase detection, 209 contrast detection and 153 cross-type sensor points
- Fast and precise continuous shooting up to 15fps at full resolution
- Capture fast-moving action with exquisite clarity at 1/8000 sec. shutter speed
- Breathtaking 4K UHD video recording in HEVC (H.265) format
- Lifelike and realistic EVF that comes on in 0.005 seconds
- Highly durable dust and splash proof magnesium alloy body

FIND YOUR SIGNATURE

Samsung SMART CAMERA **NX1**



## MOPHIE POWER RESERVE

Make sure your iPhone never runs out of charge with the Power Reserve – the battery pack fits on your keyring for ultimate convenience. Note it's only compatible with iPod and iPhone using a Lightning connector.

**£30**



## LEE FILTERS SEVEN5 KIT

This beginner kit designed for Compact System Camera users features a 0.6 Neutral Density Hard Grad filter along with a Lee Seven5 Filter Holder – you'll need to purchase an adaptor ring separately, matching it to your specific lens. A great gift for landscape photographers using a camera that's smaller than a DSLR.

**£112**



## PHOTOGRAPHY MESSAGE PRINT

A great print for studios, home offices or just those who are passionate about photography – it's available from [www.etsy.com/uk/listing/201731601/life-is-like-photography-inspirational](http://www.etsy.com/uk/listing/201731601/life-is-like-photography-inspirational) in a variety of sizes depending on the wall space available.

**£25**

## XSORIES WEYE FEYE

This external device connects to your DSLR, generating its own Wi-fi network so you can control the camera remotely from an app on your smartphone or tablet (available for both iOS and Android). It's compatible with most cameras (except Fujifilm CSCs) and is now more affordable than before.

**£79**



## OVERBOARD WATERPROOF CAMERA AND LENS CASES

Submersible down to 19ft (6 metres), one of these cases from OverBoard will transform your compact camera into an underwater model. It's also a good protector from dirt or sand, making it ideal for family holidays.

**FROM £18**



## IMPOSSIBLE INSTANT LAB

This fun lab transforms your digital photos into analogue prints. Display any photo on your iPhone and watch the analogue print develop in front of you (you'll also need to purchase a pack of Impossible film, which costs £17 and consists of eight exposures per pack).

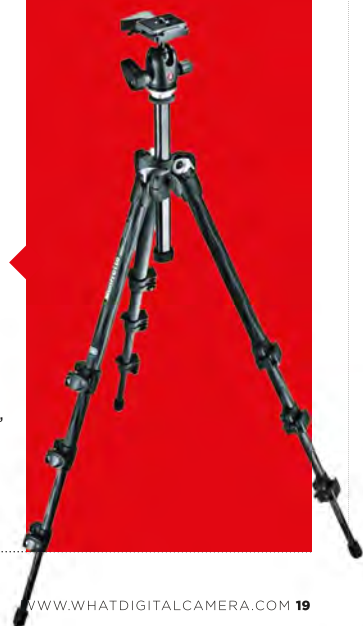
**£103**



## MANFROTTO MK293A4 ALUMINIUM TRIPOD & BALL HEAD

This tripod and ball-head combines tripod legs with a detachable aluminium ball head. The anti-shock collar protects your camera from accidental damage. The legs provide sturdy support, while the three-faced column is designed for accuracy.

**£94**



## USB FILM ROLL

A quirky stocking filler, these USB drives are made from old film canisters recycled from film-developing labs. Each drive has a 4GB capacity, which will give you a lot more than 36 exposures. They might be rather expensive at \$20 a go, but they're a cool way of transporting your images.

**\$20**



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Sony A6000 digital camera



Canon EF 70-200mm lens

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**GoPro**



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## MOPHIE JUICE PACK

This case attaches to your iPhone to make sure it's always got backup power and enough protection.

**£100**



## HOYA PRO ND 1000 FILTER

A great addition to any landscape photographer's bag, the Hoya Pro ND 1000 Filter reduces the light entering the lens by up to 10 stops, thereby enabling the use of much slower shutter speeds.

**£79**



## MY PASSPORT WIRELESS

If you want easy access to all your photos without them clogging up your computer's hard drive, a 1TB WD My Passport is an ideal solution. It even includes an inbuilt SD card reader to quickly back up your images on the move when you don't have access to a computer.

**£146**



## LASTOLITE EZYBOX

Fitting directly to a flashgun (mounted on or off camera) to create softer, more diffuse light, this softbox is ultra portable and has removable inner and outer layers for maximum flexibility. Great for experimenting with different lighting techniques.

**£45**



## LACIE FUEL

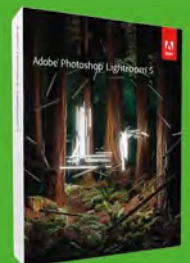
This wireless hard drive allows you to store your images in one place and access the files from up to five different devices at a time – useful if you have a computer, tablet and phone and don't want to faff around with endless cables. Connection is established via Wi-fi.

**£129**

## ADOBE PHOTOSHOP LIGHTROOM 5

The go-to editing solution for many photographers, Lightroom 5 features lots of editing and organisational tools to help you get the most from your photos, and it's available for both Mac and Windows as part of Adobe's Creative Cloud plan.

**£8.78 PER MONTH**



## IOSHUTTER RELEASE

Use the ioShutter to connect your Canon, Nikon, Fuji, Pentax, Samsung or Hasselblad with your iPhone or iPad. From the downloadable app you can control long exposures, time lapses, make noises to fire the shutter and use your devices's clock to schedule when the shutter fires.

**£60**

BIG  
TEST

# CANON G7X

The Canon PowerShot G7 X is the manufacturer's answer to the new breed of pocketable compacts enabled with larger sensors and some powerful imaging capabilities

TESTED BY • JON DEVO



Compact

20MP  
CMOS  
SENSOR3in  
VARI-ANGLE  
SCREEN125-  
12,800  
ISO

£579

ESSENTIALS

There's been a great deal of pressure exerted on the compact camera market in recent times. Due to the continued march forward of the Compact System Camera the need for high image quality is more pressing than ever before, while the advancement of the smartphone has seen the lower level of compacts struggle to stand out. As a result of this pressure, we're now seeing some truly impressive advanced compacts breaking new ground in terms of their specifications.

Even the previously high-end and high-demand Canon PowerShot range is having to evolve to stand out. The PowerShot G7 X is the perfect example of that, as it is the first Canon compact to feature a 1in sensor and therefore lining up squarely in competition with Sony's popular RX100 series.

Whether or not it manages to meet the performance of Sony's RX100 series, and the latest RX100 III in particular, remains to be seen and something we plan to find out.

## FEATURES

As you might expect for a compact with firm aspirations towards the advanced end of the market, the Canon G7 X boasts a highly impressive set of features and specifications. For example, it incorporates Canon HS sensitivity system and the manufacturer's latest DIGIC 6 processor. This combination manages a reasonable continuous shooting rate of 6.5fps which, though certainly not slow, is somewhat slower than the 10fps offered by the Sony RX100 III.

Although it might not be as fast, it does offer an impressive burst depth of up to nearly 700 frames. This frame rate does however drop down to 4.4fps should you decide to enable the continuous focusing functionality offered by the 31-point focus area.

The real talking point of the new camera, however, is the large sensor. The 1in, 20.2MP CMOS chip is nearly three times the size of that seen in the PowerShot G16, however it's not quite as large as the 1.5in sensor found in the Canon PowerShot G1 X Mark II. As mentioned previously, the sensor is the same physical size as that found in the RX100 III.

The sensor comes with an ISO range that stretches between ISO 125 and 12,800, which should be more usable at the high end due to





## “The speckled metal body and red aluminium detailing really finish the camera well and give it a premium look”

its larger physical size.

As you might expect from a new advanced compact, the G7 X comes complete with a host of connectivity. This includes both Wi-fi and NFC, allowing for the camera to be easily paired with either a smartphone or tablet and then backup, upload or edit images on the go.

The rear of the camera, meanwhile, is host to an impressive LCD screen. The 3in, 1.04-million-dot display is both vari-angle and touchscreen meaning you can make all your adjustments to shooting settings and the like quickly and simply. Canon's touchscreen displays have picked up a reputation as being some of the easiest and most responsive to use and the G7 X's is no exception.

The high specification continues at the front with regard to the G7 X's lens. The 4.2x zoom covers a focal range of 24-120mm in 35mm equivalent terms, although arguably its most eye-catching feature is the fast f/1.8-2.8 aperture combined with optical image stabilisation.

What this means in real terms is that you should be capable of capturing sharp images handheld in lower light conditions. It also allows for a shallower depth of field throughout the focal range, and thus is well suited to portraiture.

This flexibility in terms of creativity is also aided by the presence of a built-in ND filter, perfect for shooting

at the camera's maximum aperture in bright light or for slower shutter speeds in daylight conditions.

The G7 X is certainly no slouch in the video capture department either, delivering Full HD video capture at 60p and complete with stereo audio recording, adjustable shutter speed control, manual aperture control and manual focus control.

## DESIGN

The Canon G7 X certainly meets its compact credentials in terms of its dimensions, measuring 103x 60.4 x 40.4mm and weighing in at just a touch over 300g. It's a camera that is designed to fit most pockets and doesn't feel uncomfortably big when it's tucked away and out of use.

As you might expect for an advanced compact, the model boasts a wide range of physical controls located around its body. One of the most welcome of these is a control ring which sits around the lens – a user-assignable dial which can be used for controlling ISO and shutter speed as well as aperture. Unlike some other models' aperture rings that can spin freely, that on the G7 X boasts a satisfying click for each stop in a way reminiscent of lens aperture control rings of yore. Those recording HD video will want to prevent using the aperture ring however, because these clicks are picked up by the camera's built-in microphone and can

be heard during playback.

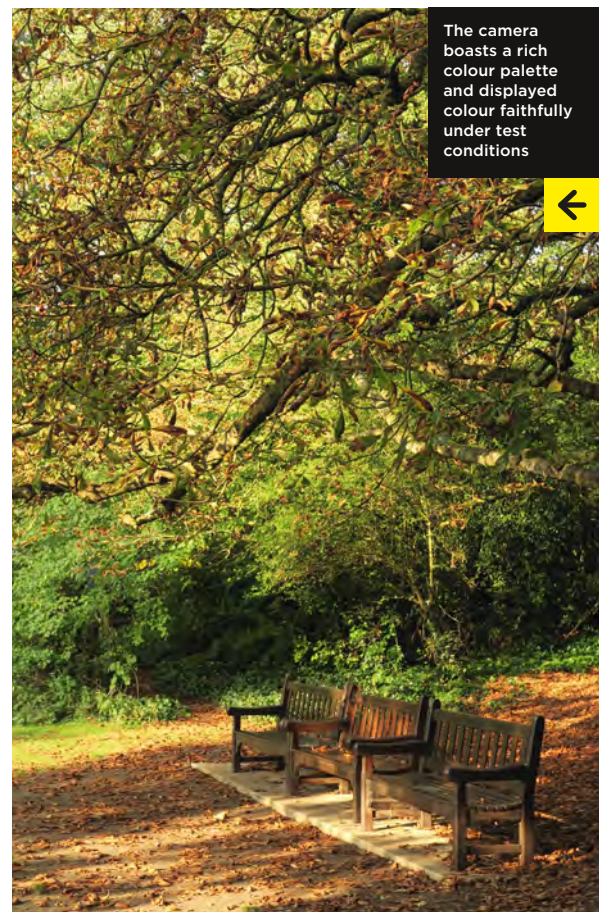
The model also features a welcome dedicated exposure compensation dial on its top-plate, allowing for +/-3EV stops of adjustment in 1/3 EV steps. This dial isn't entirely without flaw however, as its location beneath the mode dial makes it difficult to adjust quickly without knocking the latter. All of the other controls are sensibly located around the camera, while the raised rubber thumb rest on the rear of the model means it's possible to get a solid grip on the camera's body while shooting.

This solid grip and quality feel is further enhanced by the premium finish of the G7 X. Features such as the speckled metal body and red aluminium detailing really finish the camera well and give it a premium look to match its spec.

## PERFORMANCE

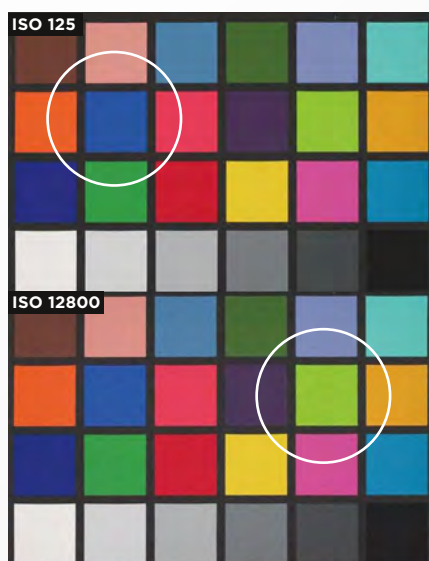
One of the real highlights of the G7 X's specification is the impressive LCD screen. The good news is that when out and about shooting in real world conditions the screen continues to impress.

The capacitive touchscreen is highly responsive, allowing for quick review of images captured with a simple swipe to the side. This responsiveness is particularly useful when it comes to shooting video, >>



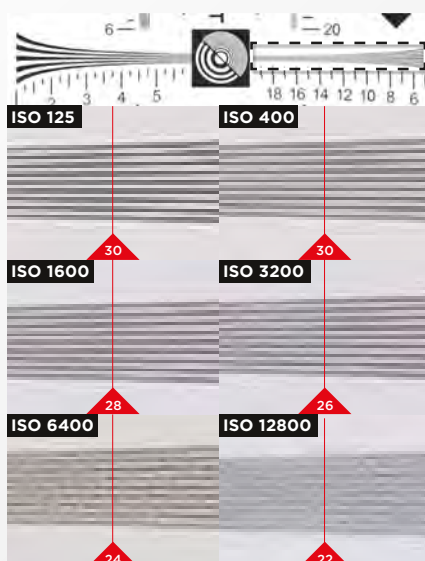


## IMAGE QUALITY



## COLOUR

Subjecting each camera to our colour chart test reveals any variation and differences in colour between Raw and JPEG file formats.



## RESOLUTION

Our resolution chart reveals exactly how much detail a sensor can resolve and it's measured in lines per picture height, abbreviated as l/ph.



## NOISE

The diorama is used to ascertain how image noise is handled through an ISO range. Some cameras produce cleaner results than others.

## COLOUR AND WHITE BALANCE

In standard colour modes and when shooting JPEG files, the G7 X captures an even balance of well-rendered colour. If there is any bias it's likely with a view towards skin tone rendition and the blues found in skies in landscape photography. Colours are also well and evenly saturated, with good contrast and reliable performance from the camera's white balance. Most importantly, there's little to fault with the images that come straight out of the camera.

## EXPOSURE

The metering performance is similarly reliable, delivering even exposures. The metering is most likely designed with Raw shooters in mind as it minimises clipping in bright areas of the frame and as a result allows for more detail to be brought in to the images in post production. It's also worth pointing out that the G7 X boasts an impressive dynamic range, which is on a par with its main competitors in the premium compact area of the market. We rarely had to use the G7 X's exposure compensation.

## RESOLUTION

Thanks to the relatively high resolution and physical size of the sensor, the G7 X can resolve a good amount of detail. At its lowest ISO sensitivity the G7 X recorded a readout of 30 lines per picture height (l/ph), which dropped off to 26l/ph at ISO 3200 and 22l/ph at ISO 12,800. This level of detail resolved puts it in an entirely different league from cameras that feature smaller 1/2.3in and 1/1.7in sensors.

## NOISE

Images are, somewhat

understandably, their most noise-free between the lower ISO settings of 125 to 400. Noise starts to become apparent at the ISO 800 and 1600. Although these two settings are certainly usable, users may want to apply a little noise reduction in their post processing to make it less noticeable. Even at the highest settings when noise does become a bit more of an issue, files remain usable and our test images presented no signs of any cast at high ISO. All things considered, it puts in a strong image quality performance.





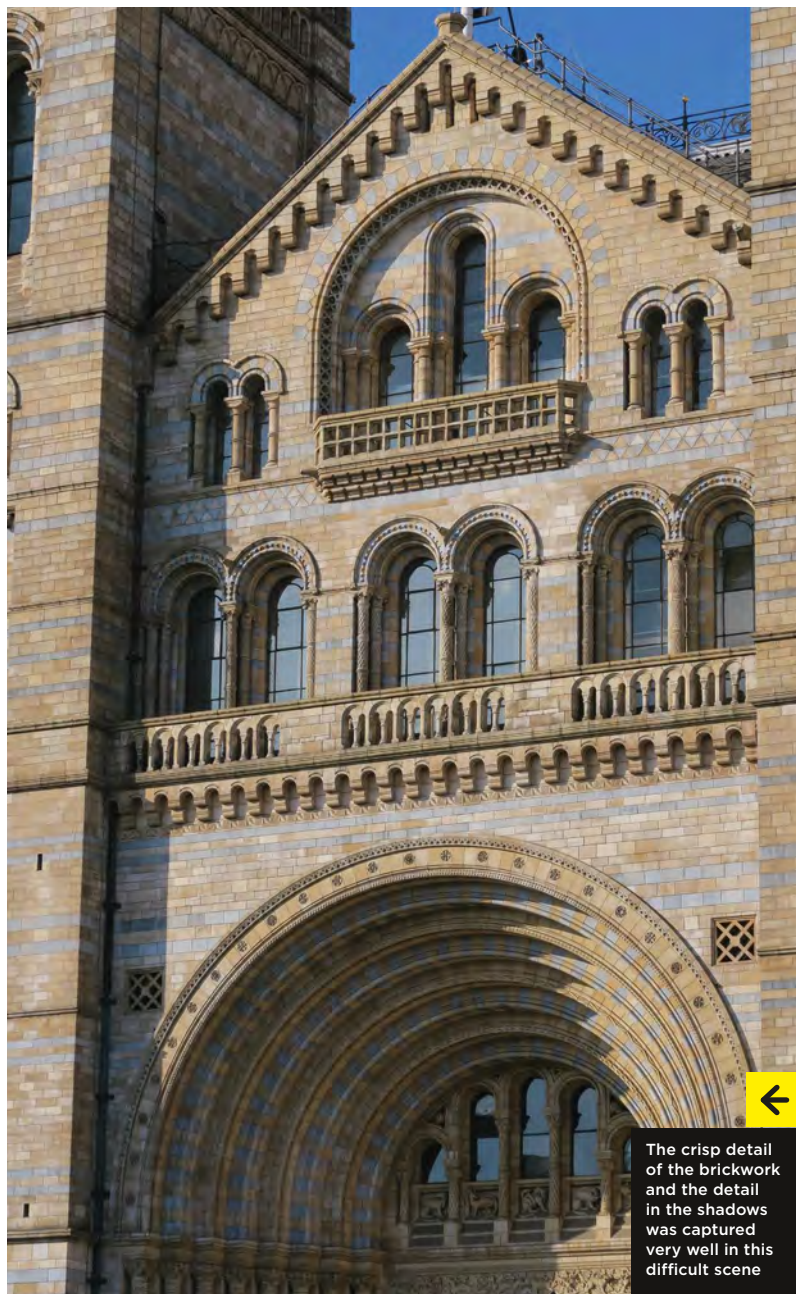
as adjusting the various settings through physical controls can cause unwanted camera shake. The tilting functionality of the screen is particularly useful too when it comes to shooting self or group portraits thanks to its 180° pivot, while the brightness is such that it's easily viewable in bright conditions with a faithful colour reproduction. What's more, the icons on the screen are a good size and it's just as responsive as the best smartphones and tablets.

The focus system featured on the Canon G7 X utilises 31 contrast-detect AF points, although unfortunately it's lacking in any type of phase-detection set-up. As a result, you might expect the camera to be outperformed by some of its competitors in this area. That being said, the camera certainly performs satisfactorily in standard shooting conditions and it's only when you shoot in more challenging conditions, such as towards the tele end of the zoom or in low light settings, where the omission of phase detection focus points becomes noticeable.

What is welcome, however, is the presence of touch focusing on the responsive touchscreen. This allows for precise focus point selection even when the G7 X's continuous focus mode (AI Servo) is used. The minimum focus distance is also the same as the Canon PowerShot G1 X Mark II. Being able to focus within 5cm is useful if you enjoy shooting details and the smaller things in life, however when the lens is set to its maximum aperture of f/1.8, we found it created a slightly dreamy and hazy look around the point of focus.

## RAW V JPEG

At the time of testing, the Raw files produced by the G7 X were yet to be supported by an update to Adobe Camera Raw. To process our Raw files we relied on using Canon's Digital Photo Professional (DPP) software. Comparing the JPEG and Raw files it's apparent that you can get greater colour accuracy and detail by shooting Raw. However, the difference is pronounced only when magnified. I'd happily print from the JPEGs.



The crisp detail of the brickwork and the detail in the shadows was captured very well in this difficult scene

## SPECS

<b>SENSOR</b>	20.2MP 1-inch back-illuminated CMOS sensor
<b>OUTPUT SIZE</b>	5472 x 3648 pixels
<b>FILE FORMAT</b>	JPEG, Raw, Raw+JPEG
<b>COMPRESSION</b>	Superfine, Fine
<b>SHUTTER SPEEDS</b>	1sec-1/2000sec
<b>EXPOSURE COMP</b>	Yes, +/- 3EV in 1/3 steps
<b>ISO</b>	ISO 125-12,800
<b>EXPOSURE MODES</b>	PASM, Smart Auto, Hybrid Auto, Creative Shot, Scene
<b>METERING MODES</b>	Evaluative, Centre-weighted, Spot
<b>DRIVE MODE</b>	6.5fps
<b>MOVIE MODE</b>	Yes; 1920 x 1080 @ 60/30fps
<b>DISPLAY</b>	3in, tilt angle touchscreen 1,040k-dot
<b>VIEWFINDER</b>	Not present
<b>FOCUSING MODES</b>	Single, Continuous, Servo AF, Manual with manual focus peaking
<b>MEMORY CARD</b>	SD, SDHC, SDXC (UHS Speed Class 1)
<b>CONNECTIVITY</b>	High Speed USB, HDMI Micro connector, Wi-fi, NFC
<b>WEIGHT</b>	304g (including battery and memory card)
<b>DIMENSIONS</b>	103 x 60.4 x 40.4mm

## VERDICT

The Canon G7 X is best described as welcome competition for the all-conquering Sony RX100 range, which up until now had stood alone as a pocketable advanced compact with an impressive 1in sensor. We've seen three generations of RX100 arrive, but finally Canon has launched a camera that's going to give its closest rival a run for its money.

When putting the G7 X up against the latest RX100 model – the RX100 III – you'll notice that the former has something the latter is lacking, namely a larger focal length.

The RX100 III, however, features an eye-catching pop-up EVF which will certainly appeal to those who'd like to bring the camera up to their eye when high-contrast conditions can play havoc with reflections and composition.

One of the most important features of the G7 X is its price, and at £579 at launch it's cheaper than both the RX100 III and the Panasonic LX100. When you consider how closely aligned these models are, price could be a decider for many. The G7 X certainly impresses – it's a great compact! **JD**

## PROS

- Excellent LCD touchscreen
- Great image quality
- Premium design
- Good focal range
- Practical for the pocket
- Large buttons

## CONS

- AF system could be faster in low light
- Lacks a hotshoe
- Aperture ring clicks loudly in use
- Lacks an EVF
- Battery stamina could be better





# MY DIGITAL CAMERA

READER  
GALLERY

Paul Sutton

SOUTHPORT

I am a keen amateur photographer in my mid-forties. I predominantly shoot landscapes but I do like to shoot other genres from time to time for a challenge. Usually, I head out with my like-minded wife at silly hours to capture the light at either end of the day, but sunrise is by far my favourite time to get out with my camera. [www.postscriptphoto.co.uk](http://www.postscriptphoto.co.uk)



PAUL USES A

## CANON EOS 7D

I've used cropped sensors for much of my DSLR life, and as such the 7D pretty much seems to fit most of my needs. It has good resolution, high frame rate, impressive focus, and is a nice sturdy unit all round that feels good in the hand.

For sports and action subjects I've found it flawless in all respects and my 'hit rate' has improved since I upgraded from my previous Canon EOS 40D.

In most respects the camera is great, but when it comes to landscapes there is a little more noise than I would like – even at low ISO. While the noise is far from being too intrusive I would like to see less digital noise in clear skies, for instance. I do appreciate that cropped sensors can create larger amounts of noise and maybe if I had the money I would invest in a full frame camera for my landscapes. If I could afford to, I would still keep the 7D though for my other work as I see it as an extremely competent second camera.



### A Blood Red Sky

Just before sunrise at Swine Den, Cullernose Point. A wonderful red colour underlit the clouds before the sun appeared.

Canon EOS 40D & Sigma 10-20mm f/4-5.6 EX DC HSM, 2.5secs @ f/14, ISO 100



### Peak Paving

The Great Ridge shrouded in a blanket of mist, as seen from Mam Tor in the Peak District. The walk was well worth the view at the top.

Canon EOS 7D & Sigma 10-20mm f/4-5.6 EX DC HSM, 25secs @ f/11, ISO 100



### Dorset Spectrum

Light catching Dungeness Head whilst a welcome rainbow appeared over Man O'War bay in Dorset – a stunning sight that I'll long remember.

Canon EOS 7D & Sigma 10-20mm f/4-5.6 EX DC HSM, 0.5secs @ f/13, ISO 100







## Brian Titchiner

AVELEY, ESSEX

I have always had a keen interest in photography since the mid 60's. Then on joining a local camera club in 2009 I soon realised the need to join the digital age. I chose the Nikon D90, as it offered a good balance between user-friendly controls and high specification. I very much enjoy photographing sports and architecture. [www.flickr.com/photos/id11snapper/](http://www.flickr.com/photos/id11snapper/)



BRIAN USES A

## NIKON D90

Although a Pentax user during the days of film, I switched to Nikon in the digital age as at the time Pentax digital cameras didn't seem to offer the same quality or versatility.

My D90 has proved to be a solid and reliable camera, having taken its fair share of knocks yet is still more than capable of producing high-quality images in both Raw and JPEG. With Nikon retaining their original bayonet mount it means that whatever lens I own or purchase in the future they will be compatible with a new Nikon body.

On the negative side, a single memory card means that you do not have the flexibility of having the second card as a backup, or JPEG copies. Also a lack of confirmed focus point on image review can be a pain. While true of all digital cameras, it is a concern that by their very nature they have a built-in obsolescence. Will I upgrade? Certainly - in fact, although the D90 is still very much in use I have recently purchased the D7000, and no doubt will upgrade again when funds become available.



### The Stairs

I was drawn to this bold architectural staircase, which is found within the Museum of Liverpool Life.

Nikon D90 with Nikon 12-24mm f/4 G AF-S IF-ED DX, 2secs @ f/11, ISO 320



### Yellow

I've always admired abstract floral images, so attempted this in our garden in bright, but overcast conditions.

Nikon D90 with Sigma 70mm f/2.8 EX DG Macro, 1/1800sec @ f/5.6 ISO 320



SAMSUNG

16 EVO

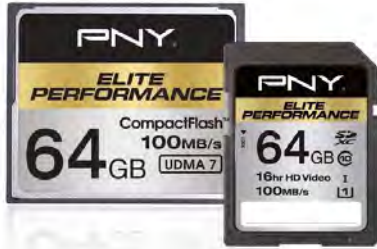
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# FUJIFILM X30

The Fujifilm X30 packs a punch with everything you could ever need from a take-anywhere compact at an affordable price...

**"It's the best viewfinder we've used on any compact camera"**

MANAGING EDITOR MIKE TOPHAM



## CONTROLS

Dials milled from metal and up to six function buttons make it enjoyable to use and easy to customise

## VIEWFINDER

Having the option to raise the camera to your eye allows you to compose images with precision and accuracy

## LENS

The extensive zoom makes the X30 a versatile camera to use in a wide range of shooting situations

## SCREEN

Shooting from low and high angles is made easy thanks to the X30's crisp and clear 3in, 920k-dot tilt-angle screen

## BATTERY

Shoot as many as 470 shots on a single charge and keep battery levels topped up on the go using micro USB







The X30's sensor produces punchy images bursting with colour, as is clearly depicted in this autumnal landscape scene

**W**hether you're looking for a stylish compact, one that offers all the manual functions you need to take advanced control, or perhaps a lighter and more convenient camera that fits in your jacket pocket, the Fujifilm X30 has been carefully tailored to meet your needs. The standout feature is its Real Time electronic viewfinder that displays an incredibly sharp and large view of what you're shooting thanks to its high 2.36-million-dot resolution and 0.65x magnification. Better still, it features an eye-sensor that switches the feed between the screen and viewfinder as it's raised to your eye, it boasts a display lag time of just 0.005sec for responsive viewing, and shooting information is automatically rotated in the portrait orientation for easy viewing. In short, it's the best viewfinder we've used on any compact camera.

Tucked away behind its strong and robust magnesium alloy body is Fujifilm's X-Trans CMOS II sensor that produces rich and punchy images straight out of the camera. The pairing of this sensor beside Fujifilm's powerful EXR Processor II not only sees the X30 deliver accurate autofocus acquisition at a blazing speed of 0.06sec, it contributes to a rapid continuous shooting speed of

12fps and a super-speedy startup time of just 0.5sec with a twist of the beautifully machined manual barrel zoom lens. Providing an extensive focal length of 28-112mm and a fast variable aperture of f/2-2.8 for shooting in low light, the lens enables you to zoom faster than any power zoom equivalent. Behind the zoom there's even a control ring for adjusting important imaging settings on the fly, which can be customised to take advantage of the superb selection of film simulation modes

## KEY SPECS

**SENSOR** 12MP CMOS

**LENS** 4x optical (28-112mm) f/2-2.8

**LCD** 3in, 920k-dot tilt-angle LCD

**ISO** 100-12,800

**FILE FORMATS** JPEG, Raw, JPEG&Raw

**BURST** 12fps

**MEMORY CARD** SD/SDHC/SDXC(UHS-I)

**DIMENSIONS** 118.7 x 71.6 x 60.3mm

that faithfully emulate the traditional aesthetic of classic films such as Velvia and Astia. For the first time on an X-Series model, the X30 offers an all-new Classic Chrome mode too. With Smooth Full HD video capture recorded at 60,50,30,25 and 24fps, the support of an external mic, not forgetting built in Wi-fi that allows intuitive wireless transfer of images easily and simply to mobile devices, the Fujifilm X30 is one of the most advanced and affordable premium compacts that money can buy.



The monochrome film simulation mode creates stunning, high-contrast black and white images in-camera





# SONY CYBER-SHOT QX1 £549

Sony's second-generation lens-style camera features the ability to attach and use E-mount lenses  
TESTED BY • RICHARD SIBLEY

One of the most-talked about camera announcements of 2013 was Sony's QX range. Sony devised the term 'lens-style camera' to describe the new devices, based on the fact that they were primarily a lens and image sensor combined. With no screen, the QX cameras need to be connected via Wi-fi to a smartphone or tablet, where the Sony PlayMemories Mobile app can be used to compose images, change settings and play back images and videos that have been captured.

All of the images are saved to a micro-SD card inside the QX camera, but either full resolution or 2MP resolution images can also be sent to the smartphone, allowing them to be edited or shared instantly on social media or via email. The cameras are primarily designed for those who enjoy the interface offered by a smartphone camera, but aren't satisfied with the built-in camera, usually because of its poor low-light performance or the lack of a zoom. It is these issues that the QX addresses.

The first pair of cameras, the QX10 and QX100, had 10x and 3x optical zoom lenses, respectively. However, whereas the QX10 had a 20-million-pixel compact camera-size sensor,

the QX100 used a larger 20-million-pixel 1-inch sensor – the same sensor as found in the company's RX100.

Now Sony has taken the QX lens-style concept a step further with the QX1, which is essentially just a 20.1-million-pixel APS-C size sensor and a Sony E mount. Imagine taking the Alpha 5000 Compact System Camera and removing the lens and the rear screen, and the majority of the buttons and the grip – and that is what you are getting with the QX1.

It seems such a bizarre approach to designing a camera system and integrating it with smartphone technology that I couldn't help but get excited at the somewhat novel idea of it all.

## CONNECTIVITY

With such limited features on the QX1, the camera itself is straightforward to set up. It takes micro-SD cards and the same NP-FW50 battery that is used in all of the Alpha and NEX Compact System Cameras, but not the Alpha SLT or SLR cameras. The battery is charged via a micro USB connection, which is useful as it is the same connection used to charge many mobile phones and tablets (though not Apple products). The only other features on the QX1 itself are a tiny

## KEY SPECS

**SENSOR** 20.1MP APS-C Exmor CMOS sensor  
**LENS** Compatible with Sony E-mount lenses  
**FILE FORMATS** JPEG, Raw, Raw+JPEG  
**SHUTTER SPEEDS** 30-1/4000sec  
**FOCUS TYPE** Contrast-detection AF  
**EXPOSURE MODES** Intelligent Auto, Superior Auto, Program Auto, Aperture Priority, Shutter Priority  
**METERING SYSTEM** Exmor CMOS sensor  
**METERING MODES** Multi-segment metering  
**ISO RANGE** 100-16,000  
**BURST** 3.5fps  
**BUILT-IN FLASH** Yes  
**MEMORY CARD** Micro SD  
**CONNECTIVITY** Wi-fi, NFC  
**POWER** NP-FW50, 440 shots  
**DIMENSIONS** 74 x 69.5 x 52.5mm  
**WEIGHT** 216g with battery and card

LCD panel showing the battery life, Wi-fi connection and whether a card is inserted, the power button, a shutter button and a pop-up flash with a guide number of 4m.

To connect to a smartphone you need to turn on the QX1, select its Wi-fi connection on a smartphone, input the camera's password (which is usefully printed inside the battery door) and then open the Sony PlayMemories mobile app. Thankfully the password isn't required on subsequent connections, just the first time. And if you have a phone with NFC, you can bypass the whole process by simply touching the phone and device together. The NFC connection will even open up the PlayMemories mobile app, or, if you don't have it, it will take you to its download page on the Google Play store. The manual method of connection takes less than one minute the first time you use the product, with the NFC connection taking just seconds. As soon as the QX1 and smartphone are paired you can concentrate on shooting.

## IN USE

The handling of the QX cameras is very unique, largely due to the fact that the camera and smartphone do not need to be physically connected



## IMAGE QUALITY

With the same Bionz processing engine and 20.1-million-pixel APS-C size sensor as the Alpha 5000, the image quality is virtually identical. What is most impressive is that you can shoot Raw and JPEG images, with the Raw images saved on the memory card and a JPEG preview sent to the camera. This really elevates the QX1, above being just a gimmick. Changing the shooting settings of the camera must be done via the Sony PlayMemories mobile app. There is a range of shooting modes, including Auto, Intelligent Auto, P and Aperture Priority, and, depending on the mode that you are in, it is possible to change the aperture, exposure compensation, white balance and ISO sensitivity. You can also switch to manual focusing and continuous shooting.

The range of options in the menu aren't as comprehensive as a Compact System Camera, but there is certainly enough there to feel as if you are involved as a photographer.



The QX1 allows you to get closer to subjects with your smartphone while preserving the best level of image quality



Images from the QX1 are punchy and bright – as to be expected from the sensor that's the same as the A5000

in any way. Although the camera comes with a sprung mount to attach the camera to a smartphone, this doesn't have to be used. This means that you can happily hold a smartphone in one hand, acting as a live view screen, and the camera in the other, moving it around at all sorts of angles. While you can do this with most cameras that have Wi-fi, the form of the QX1 makes it much more intrinsic to do so.

There is a slight delay in the Wi-fi between the camera and smartphone. When viewing, there is a slight lag, particularly if the camera is moving, however still subjects, with something in the scene moving, seem to refresh much faster.

Touching the screen focuses the

camera on the part of the image that has been pressed. This touch-focus facility works well and again feels like the natural thing to do when using a smartphone.

The fastest method of shooting is to use the shutter button on the QX1. As long as the lens is focused, this takes a shot as quickly as any other camera. By default, a preview image is then sent to the mobile device and displayed on screen for a few seconds. This can get a bit annoying if you wish to take another shot, so I disabled the preview setting in the app. At one point, I also switched off the transfer of images to the smartphone, saving more time. Images that I wanted to be transferred were done later.

## LENSES

Of course, the real highlight feature of the QX1 that separates it from the previous camera is its ability to use E-mount lenses. It was fun being able to switch between different optics, knowing that the image quality would match that of a CSC. If you wish to use the QX1 and a lens larger than the 16-50mm power zoom lens, you need to have a lot more faith in the sprung clip that attaches it to a smartphone. However, all of that said, the clip is stronger than it looks.

## VERDICT

You can't fault the QX1 on image quality, particularly given its price – just £249 not including the power zoom lens. The images are what you'd expect from a Sony CSC with an APS-C sensor, particularly if you spend some time editing the Raw images. If you enjoy using your smartphone to take photos, but would like a longer zoom and better image quality, it's worth considering, plus it's an entry-point to the Alpha system. **RS**

## PROS

- NFC connectivity makes connection to a smartphone easy
- Relatively simple set-up process
- Touch focus works well
- Impressive image quality

## CONS

- Slight delay in the Wi-fi connection
- Stress on the sprung clip when used with large and heavy lenses
- Tiny LCD panel is quite difficult to read





# CANON POWERSHOT SX60 HS £449

Canon's latest bridge compact has a whopping 65x optical zoom, but is it usable or not?

TESTED BY • AUDLEY JARVIS

In recent years superzoom manufacturers have, to some extent, all been guilty of playing the numbers game, with the primary battleground being the maximum reach of the optical zoom fitted to their latest models. In this respect the 65x optical zoom of the SX60 HS puts it out in front of the chasing pack, although a number of its chief superzoom rivals aren't far behind with optical zooms that hover around the 40-60x mark.

The SX60's £450 price-tag makes it look a little expensive next to its rivals, so let's take a closer look to find out if it justifies its price.

## FEATURES

The SX60 HS sees a number of specification upgrades, the most attention-grabbing of which are its new 16.1MP CMOS sensor and extended 65x optical zoom. By way of comparison, the SX50 HS had a 12.1MP sensor and a 50x zoom.

The image processor has been updated too, with the newer model benefiting from Canon's latest DIGIC 6 variant. One thing that has been scaled back slightly though is the sensitivity, which now maxes out at ISO 3200, compared to ISO 6400.

The 65x optical zoom lens on the front of the SX60 HS provides the

35mm equivalent of 21-1365mm, which is more than enough telephoto reach for most situations. Canon claims that the camera's image stabilisation system can compensate for up to 3.5 stops of shutter speed. In practice however, you'll need to use a tripod when the zoom is fully extended, or at the very least balance or brace the camera against something solid. Trying to shoot handheld at 1365mm is a real challenge, for the simple fact that it's extremely difficult to keep your faraway subject inside the frame.

While the SX60 HS's 65x optical zoom leads the superzoom pack in terms of telephoto reach, it isn't by any means a fast lens with a maximum aperture of f/3.4 at 21mm, rising incrementally to f/6.5 at 1365mm. By way of comparison, many of its competitors can be opened up to f/2.8 at wideangle.

Elsewhere the SX60 HS has built-in Wi-fi and NFC connectivity, 1080p Full HD movie recording and a hotshoe for attaching more powerful flash devices.

## BUILD QUALITY

In keeping with most superzooms the SX60 HS is styled a bit like an entry-level DSLR, with a similar size and weight to match. The body is

## KEY SPECS

<b>SENSOR</b>	16.1MP, 1/2.3in BSI CMOS sensor
<b>LENS</b>	65x optical zoom (21-1365mm f/3.4-f/6.5)
<b>LCD</b>	3in vari-angle, 922k dots
<b>VIEWFINDER</b>	Yes, EVF, 922k dots
<b>FILE FORMATS</b>	JPEG, Raw, Raw+JPEG
<b>SHUTTER SPEEDS</b>	15-1/2000sec
<b>EXPOSURE MODES</b>	PASM, Smart Auto, Hybrid Auto, Creative Shot, Scene
<b>EXPOSURE COMPENSATION</b>	-3EV to +3EV in steps of 1/3EV
<b>ISO RANGE</b>	100-3200
<b>BURST</b>	6.4fps
<b>BUILT-IN FLASH</b>	Yes
<b>MEMORY CARD</b>	SD, SDHC, SDXC, (UHS Speed Class 1 compatible)
<b>CONNECTIVITY</b>	Wi-fi, NFC
<b>POWER</b>	Rechargeable Li-ion NB-10L
<b>BATTERY LIFE</b>	340 shots
<b>DIMENSIONS</b>	127.6 x 92.6 x 114.3mm
<b>WEIGHT</b>	650g with battery and card

predominantly plastic, however the front section of the lens barrel gets treated to an aluminium finish. While the camera feels robust enough to cope with minor knocks, there's little that screams 'premium', which is a little disappointing given the price.

The SX60 HS does sit nicely in the hand though, thanks to its ergonomically moulded handgrip. Those with average-sized hands should comfortably be able to wrap three fingers around the camera. A moulded ridge on the back of the camera also gives you something to brace your thumb against.

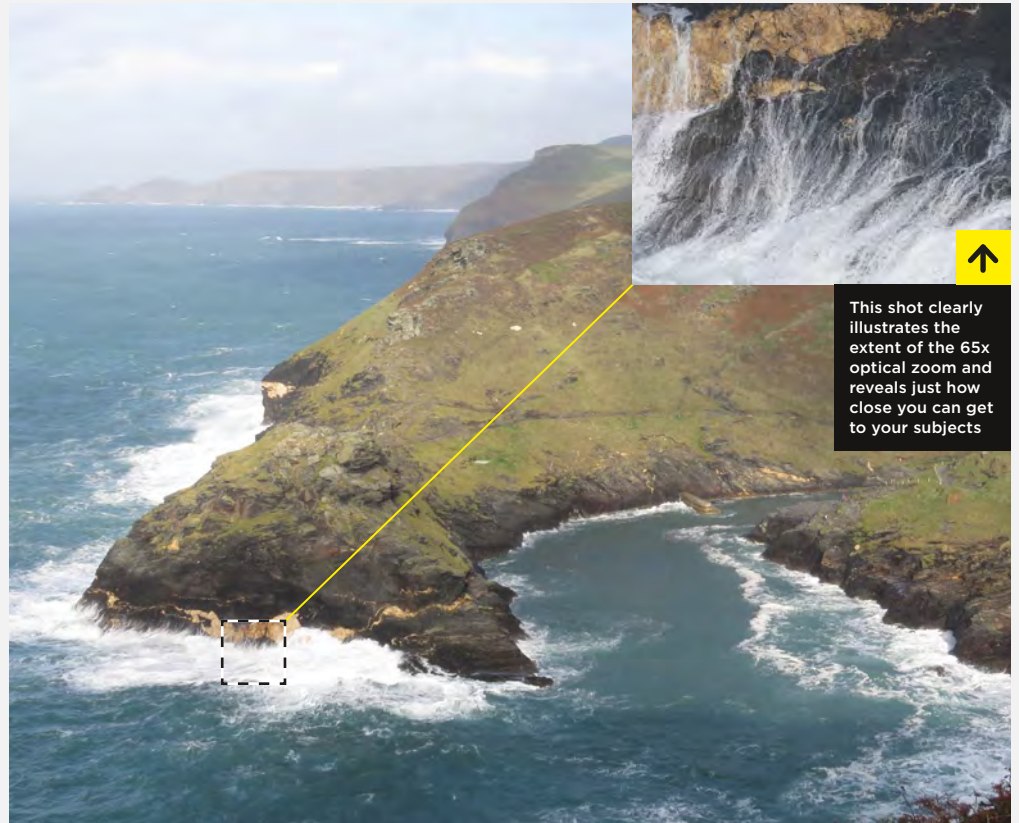
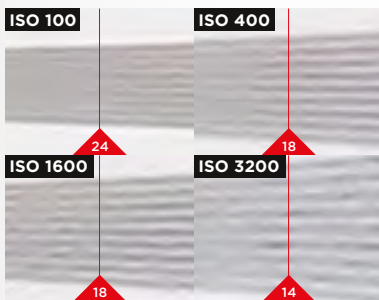
The SX60 HS is adorned with a decent selection of buttons covering things like Drive mode, Flash control, Exposure Compensation and the like. They're relatively well spaced too, which should reduce the chance of accidental presses for those with large fingers.

Our only minor niggle is that the d-pad is quite small and sits flush to the body, which can make it a bit fiddly to operate when using the camera at eye-level. While it is possible to navigate through the menu options using the EVF and the d-pad, it would undoubtedly benefit from the addition of an eye-sensor – something we'd like to see on its successor in the future.



## IMAGE QUALITY

Image sharpness isn't generally a problem at wide to medium focal lengths, but gets harder to maintain at extended telephoto lengths. Resolution of fine detail is likewise acceptable when the camera is used at close quarters to its subject, however more expansive landscape-style shots tend to result in a 'painted on' appearance to fine detail when images are viewed at full size. At ISO 800, noise remains quite well controlled although as you push beyond there's a lack of detail and images do appear waxy.



This shot clearly illustrates the extent of the 65x optical zoom and reveals just how close you can get to your subjects



Handheld images at the long end suffer from camera shake so you'll need to use a tripod to get sharp shots

The SX60 is equipped with a 3in, 922k-dot vari-angle LCD display on the back. It's hinged to the side of the camera and pulls away from the body by 180° before rotating through 270°. Sadly, there's no touchscreen control – something a number of its competitors offer.

Above the LCD display sits a 922k-dot EVF. While colour is slightly oversaturated and fine detail a little lacking, we found it to be perfectly workable when using the camera outdoors during the day, or indoors under bright artificial lights. Used in poor light the EVF does become unresponsive and juddery though, with the displayed image further marred by excessive noise. That said,

it's a huge improvement on the 202k-dot EVF of the SX50 HS.

## PERFORMANCE

On the whole, performance is a bit of a mixed bag. Start-up time is reasonable, with the camera being ready to shoot in about two seconds. The optical zoom travels smoothly – if a bit noisily – through its range, taking a fraction over two seconds to extend or compress from one focal extreme to the other. Continuous shooting has been given a much-needed boost to a maximum 6.4fps in AF-S mode, although this drops to 3.4fps with continuous AF enabled. Switching from JPEG to Raw capture decreases continuous shooting performance markedly though, with the camera only able to shoot at about 2fps. In terms of battery life, we were able to shoot just over 300 images and a handful of short movies on a full charge.

By far our biggest issue with the SX60 HS is its sluggish AF. Shooting outdoors in bright conditions AF speed isn't too bad, but once light levels drop, the SX60 HS's contrast-detect AF system quickly begins to slow. In poor light, it can take in excess of 1.5 seconds to lock on, while in really low light it struggles to find focus at all.

## VERDICT

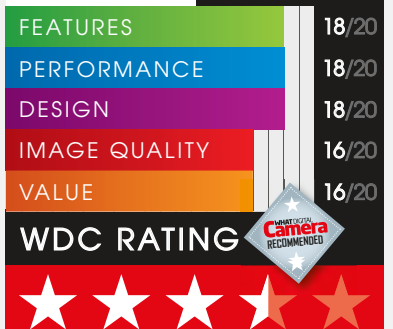
With its expansive focal range, vari-angle LCD display and improved EVF the SX60 HS offers plenty of flexibility. On top of this, handling is decent, and in the right conditions it's capable of good image quality. That said, the SX60 HS – like the majority of small-sensor superzooms – does struggle in low light. Ultimately, while it might boast a huge zoom, it's not quite enough to make it the best superzoom on the market. **AJ**

## PROS

- Flexible focal range
- Good handling
- Manual control
- Raw capture
- EVF is much improved
- 300-shot battery life

## CONS

- Slow autofocus
- LCD display lacks touchscreen control
- Image quality at high ISO settings
- Launch price makes it expensive





# FUJIFILM

## XF 18-135mm F/3.5-5.6R LM OIS WR £699

Fujifilm's latest zoom is designed to be the perfect partner for the X-T1, but is it?

WWW.FUJIFILM.EU/UK • TESTED BY ANDY WESTLAKE

**W**hen Fujifilm announced its SLR-style X-T1 Compact System Camera at the start of this year, it received plenty of accolades for its combination of excellent image quality and intuitive handling in a relatively portable package. But while the camera was dust and splash-proofed for use in poor weather conditions, initially none of the lenses were sealed to match. Now Fujifilm has addressed this with the XF 18-135mm f/3.5-5.6R LM OIS WR, which becomes the most natural companion to the X-T1.

Plenty of 18-135mm zooms are available for APS-C SLRs, and this type of lens doesn't generally have a great reputation for image quality. But the Fujifilm version is a different proposition; rather than being a relatively inexpensive 'kit' lens with extended zoom range, it's a premium offering with a price-tag to match. At around £700, it'll set you back almost twice as much as similarly specified lenses from other makes.

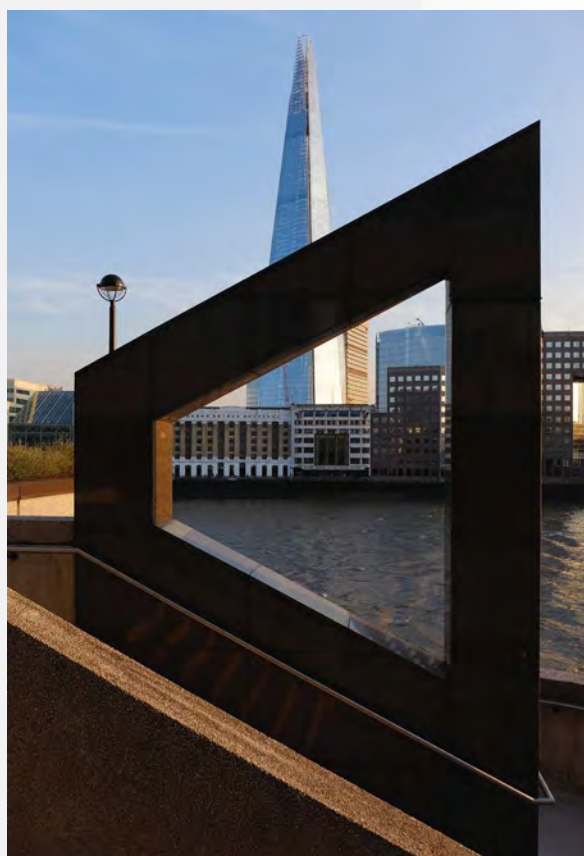
### FEATURES

The long list of letters in the lens's name indicates its extensive set of features. The 'R' denotes that it has an aperture control ring around the barrel. As with Fujifilm's variable maximum aperture zooms this is unmarked and rotates continuously without end-stops, but with firm click stops for each 1/3 stop change in aperture. A Linear Motor (LM) autofocus system also contributes to fast and silent focusing, even during movie recording.

Fujifilm claims the lens has the world's most advanced Optical Image Stabilisation (OIS) system, allowing you to shoot handheld at shutter speeds five stops slower than usual without image blurring due to camera shake. Finally 'WR' refers to the lens's weather resistance, which uses sealing in 20 areas of the barrel.

In terms of optics, the lens employs a 16-element, 12-group formula with four aspherical elements and two anomalous dispersion glass elements employed to minimise aberrations.

Note the straight verticals in this test image which was shot at the widest 18mm setting – equivalent to 27mm in 35mm film terms



### BUILD AND HANDLING

As with Fujifilm's other premium XF lenses, the build quality of the 18-135mm is excellent. It employs both metal and high quality plastics, and there's a rubber seal around the lens mount. The overall impression is a lens that's made to a rather higher standard compared to its cheaper counterparts for DSLRs.

The barrel is dominated by three control rings. The manual focus ring at the front is electronically, rather than manually, coupled to the lens's focus group. It rotates very smoothly, and allows very precise focusing. The largest ring in the centre of the barrel controls the zoom, and requires 90° rotation to go from wideangle to telephoto. The zoom ring is slightly stiff, and its operation can be a bit jerky when you're trying to fine-tune composition, but this does mean that there's no hint of the lens extending or retracting under its own weight.

The aperture control ring is placed quite close to the camera body, and this can take a little getting used to at first. With practice I could change the aperture using my middle finger without having to shift my forefinger and thumb from the zoom ring. A small switch on the side of the barrel sets the aperture control to 'Auto' (for shooting in Program or Shutter Priority modes), with a second one below it for turning the image stabilisation on or off.

### PERFORMANCE

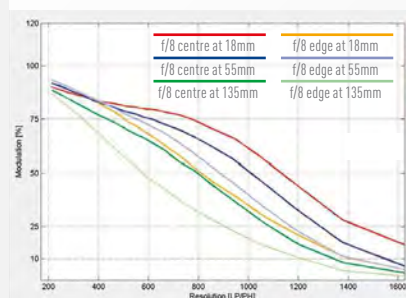
I used the lens in a range of situations and lighting conditions, and found the 18-135mm's autofocus to be fast,



ANDY WESTLAKE

## RESOLUTION

The test data reveals a lens that's sharpest overall in the middle of the zoom range, with slightly soft corners at wideangle and noticeably weaker results at telephoto. These are common characteristics of zooms with this range.



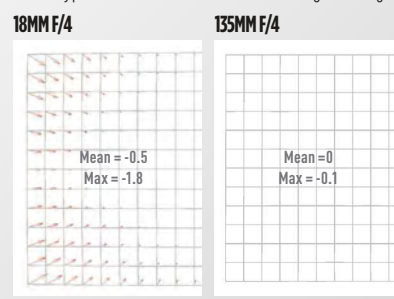
## SHADING

The charts show that only slight shading is visible in test images. Vignetting is corrected by in-camera processing, and by several Raw converters too, including Camera Raw.



## CURVILINEAR DISTORTION

Fujifilm uses software correction as an integrated part of the lens design, and the result is that final images from the 18-135mm show relatively little distortion. Just a little barrel-type was uncovered at its most wideangle setting.



## KEY SPECS

**Mount** Fujifilm X  
**Filter diameter** 67mm  
**Lens elements** 16  
**Groups** 12  
**Diaphragm blades** 7  
**Aperture** f/3.5-5.6; f/22 minimum  
**Minimum focus** 45cm  
**Length** 97.8mm  
**Diameter** 75.7mm  
**Weight** 490g

## PROS

- Compatible with Fujifilm's range of X-Series CSCs
- Excellent build quality
- Silent, fast and quiet autofocus performance

## CONS

- A little barrel-type distortion at wideangle
- Aperture ring is positioned close to the body



The lens resolves less fine detail at full telephoto but this is a common characteristic of zooms with a similar range

silent and generally very accurate. I also found it worked well with the camera's continuous AF system, keeping up with moderately fast-moving subjects (such as runners) moving towards or away from the camera during continuous shooting.

Fujifilm has made great claims about the lens's image stabilisation system, and in practice it performed remarkably well. I got decently sharp shots as low as 1/10sec at the long end of the zoom – at least four stops slower than I'd normally expect to be able to use without stabilisation.

## IMAGE QUALITY

As is usually the case with longer-range zooms, the 18-135mm's image quality characteristics are quite strongly dependent upon focal length. In the wideangle region – 18mm through to around 23mm – it's very sharp in the middle of the frame, but noticeably less good at the edges, especially wide open. The lens is at its best in the middle of the range; it's perhaps not so blisteringly sharp in the centre of the frame, but it's more across the entire frame. At the telephoto end (100-135mm), it's noticeably softer and less able to resolve really fine detail.

It's worth knowing that, like most lenses for Compact System Cameras, the 18-135mm uses software corrections as a fundamental part of its optical design. The images recorded by the sensor are corrected for distortion, chromatic aberration and vignetting in-camera, which means you'll see little in the way of colour fringing or bending of straight lines at the edge of the frame.

Because the viewfinder image is also corrected during shooting, most users probably won't notice that this is happening – let alone care.

If you shoot Raw, not all the same corrections will be applied. In general, converter programs should automatically correct for distortion, which is by far the most important, but not all will compensate for chromatic aberrations or vignetting. It's pretty clear from looking at uncorrected images however, that neither really presents a big issue.

## VERDICT

Fujifilm users who bought an X-T1 will be anxious to hear how well the lens performs, and whether it's a worthy companion to the camera. The good news is that there's no need to worry – it's well behaved and produces consistently good quality images. It's obviously not going to be quite as sharp as the excellent XF primes, but



Vignetting didn't prove to be too much of an issue in real-world use provided it wasn't pushed to the extremes

**“It's well behaved and produces consistently good quality images”**

that's always the trade-off you make for the convenience of a zoom.

Both the autofocus and the image stabilisation work extremely well, and I took few images that were blurred from misfocusing or camera shake. With its well-placed controls the lens handles perfectly, while its weather-proofing is a real bonus.

Overall, this is a general-purpose zoom of rare distinction. Lenses covering such a range are usually compromised and have to make trade-offs between sharpness and distortion. Freed from the constraints imposed by SLR systems, Fujifilm has produced arguably one of the best lenses of its type on the market. **AW**

# SONY CYBER-SHOT QX30 £249

WWW.SONY.CO.UK

After surprising the camera and gadget-loving worlds last year with its QX cameras, an entirely original take on the digital compact camera, Sony has followed up with a new series, proving its commitment to the marriage between smartphone and smart camera.

The QX30 could be considered as the entry-level model and it functions as a standalone digital camera compared to the QX1 (see page 38), which operates differently in the way it accepts Sony E-mount lenses. It has a maximum aperture of f/3.5 at its wide end, narrowing to f/6.3 towards its telephoto end and could be easily

mistaken for a lens in its own right. However, the real kicker is the QX's ability to be connected physically and wirelessly to an Android or iOS smart device. This may be an increasingly common feature of digital compact cameras; however, the QX series has smartphone connectivity built into its core and encourages users to take an innovative approach to mobile photography. Effectively, the QX30 takes the screen of your handset and puts a 20.4-million-pixel camera with a 30x optical zoom lens on the front of it. The QX30 offers a good range of features including HD video recording at 60fps. But its strength compared

with rival devices is its 30x zoom range, giving it an equivalent focal length of 24-720mm. Being able to add a decent quality lens to your smartphone is a real plus for those times when you want to get closer to the action but struggle to with your smartphone's built-in lens. Because of the QX camera design and using my smartphone screen to compose shots, I found myself taking pictures I simply wouldn't have thought to take, as I felt free to position the camera in unique orientations and angles. It's not cheap at £249, so those working to a tighter budget should look at the older QX10 (£139) with a 25-250mm zoom. **JD**

**"It has a maximum aperture of f/3.5 at its wide end"**

## WI-FI AND NFC

Pairing the QX camera is straightforward: simply open the Sony PlayMemories app and press the QX's Wi-Fi button

## MULTI-CAM

If you own one of Sony's Live View Remotes, it's possible to connect up to five QX or Sony action cameras and control them simultaneously

★ ★ ★ ★ ★				
PROS		CONS		
• Can be tucked away in a jacket pocket		• Expensive compared to the price of the QX10		
• Lightweight				



## FREE SHOOTING

The QX lets you shoot at any angle while still keeping your eye on the composition

## PROCESSING POWER

Featuring Sony's latest powerful BIONZ X processor, the QX30 operates quickly and handles noise and sharpness well



## TOSHIBA STOR.E CANVIO PORTABLE £45

WWW.TOSHIBA.CO.UK

Portability, connectivity and speed are the selling points of this hard drive, which is available in 500GB, 1TB and 2TB capacities. Back up and remote access software Pogoplug is included, as well as 10GB additional cloud storage thrown in just for good measure. When it's connected to a computer and Wi-Fi network, it's possible to access your hard drive remotely via a compatible PC, Mac or smart device. The bundled software doesn't provide the smoothest user experience, but it does work and it also makes it possible to auto-backup your data to the cloud for better protection against drive failure or loss. Read and write speeds are reasonable at around the 90MB/s mark. **JD**

★★★★★



## SEAGULL MRC80+ RING FLASH £77

WWW.CAMERACHINA.COM

This compact LED light ring can be attached to the filter thread of a lens via one of the provided adaptors with fittings for 49, 52, 55, 58, 62, 67, 72 and 77mm lenses. The unit features wheel control for adjusting brightness and a switch for alternating between flash and continuous lighting modes. In use, the flash mode is significantly brighter than the constant light mode. Being a cheap alternative, it doesn't feel particularly well constructed and its materials seem as though they would be particularly vulnerable to wear and tear. In short, there are better light rings out there. **JD**

★★★★★



## CARRY SPEED MAGFILTER 58MM ADAPTOR RING £44.68

WWW.AMAZON.CO.UK

If you have wanted to use filters on your compact camera, the MagFilter may be just what you need. The device consists of a self-adhesive metal ring that is easily placed on the end of a compact camera lens barrel. This ring allows a magnetic attachment of the filter adaptor, and a slight ridge around the inside of the adaptor offers even more support. I have used the 58mm filter adaptor with the Sony RX100 and even used a 58-67mm step-up ring to attach a 67mm 10 stop ND filter. The MagFilter is held in place very firmly, and the combination of filters and adaptor is light enough to avoid straining the lens.

MagFilters adaptor rings are available in 52mm, 55mm and 58mm versions depending on the screw-in filters you wish

to use, and there is even a dedicated MagFilter circular polariser that quickly attaches to the camera. The MagFilter is compatible with a number of cameras including the Canon PowerShot G15 and the Sony Cyber-shot RX100 series. Overall, it is a great accessory that means you can use your advanced compact even more like a DSLR through the use of filters. **RS**



★★★★★					★★★★★				
PROS					CONS				
• Strong attachment					• For use with selected cameras only				
• No-fuss design									

## CLICK STICK £20

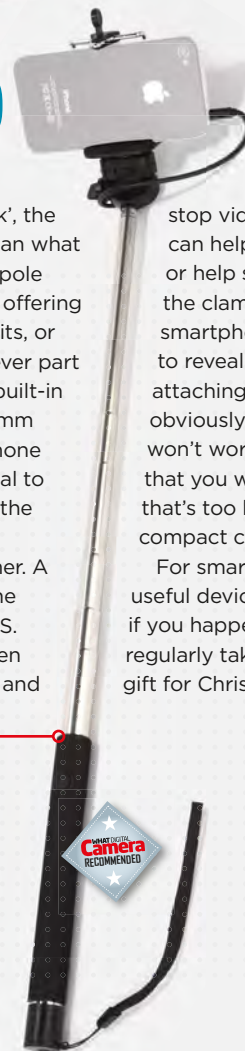
WWW.MENKIND.CO.UK

Before you say 'not another selfie stick', the Click Stick is a little more advanced than what we've seen before. The seven-section pole extends quickly from 20cm to 1metre, offering a good length for shooting self-portraits, or selfies as they are now known. The clever part is the fact that the stick has a button built-in to the handle that is connected to 3.5mm jack socket that plugs into the headphone socket of the phone. This sends a signal to the phone that automatically triggers the camera shutter, so there is no need to connect via Bluetooth or set a self-timer. A small switch on the handle switches the stick for use with Android or Apple iOS.

If selfies are of no interest to you then the button also has the ability to start and

stop video recording, and using the stick can help create smooth panning shots or help shoot above the crowds. While the clamp-on stick is designed for smartphone cameras, it can be removed to reveal a standard tripod screw for attaching a standard camera, though obviously the shutter button on the handle won't work. It's also worth bearing in mind that you won't want to attach a camera that's too heavy, so its use is restricted to a compact camera or lightweight CSCs.

For smartphone photographers, it is a useful device that won't break the bank and if you happen to know of someone who regularly takes selfies it could make a good gift for Christmas. **RS**



★★★★★					★★★★★				
PROS					CONS				
• Inbuilt button					• Niche use				
• Ease of use					• Awkward to transport				
• Lightweight									

# HELP

Got a question? Need some buying advice? **Drop our experts a line**



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## Upgrading from Photoshop Elements

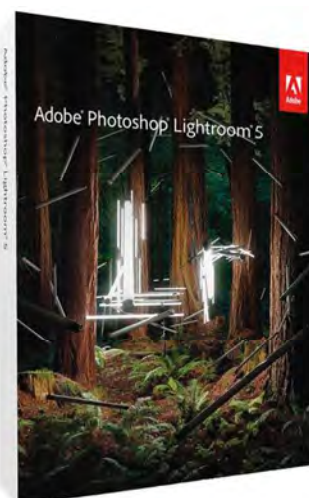
NIALL BURTON • VIA THE FORUM

**Q** I have dabbled in photography for several years and have now decided to take things to another level. I own a Canon EOS 650D and have recently started using the Raw file option in the camera using the software that came with the camera but as I mainly use Photoshop Elements 9 I'm finding it a bit restrictive. It doesn't look like my version of Elements supports the Raw files that my camera is producing so I'm wondering what to do now and what my options are. Should I upgrade my Elements?

**A** You are two versions behind with Photoshop Elements as Canon EOS 650D support was not introduced until version 11. You could upgrade to the latest version which is currently Elements 13, but it might be a good opportunity to switch from the more traditional photo editing tool that Photoshop is to a more powerful and flexible category of image processing workflow software, especially for Raw processing, which is represented by Adobe Photoshop Lightroom. In fact Photoshop is not replaced



by Lightroom, instead Lightroom takes over the routine image tuning and cropping duties while you can send images requiring more treatment or effects to Photoshop from Lightroom and back again. Lightroom makes the



editing and adjustment of large volumes of images a breeze and doubles up as a superb image organisation tool. Similar packages include Cyberlink PhotoDirector and Corel AfterShot Pro. **IB**

## A lightweight move from a cumbersome DSLR

W ANDERSON • VIA THE FORUM

**Q** I think it is time to trade-in my DSLR gear as I'm finding it too heavy and cumbersome and the camera body is at least eight years old (a Nikon D70s with a motley collection of lenses and accessories). I don't have any particular focus in terms of photography genre; I just like to wander around and can be snapping a flower one minute, a bird the next minute and even the occasional landscape. I think one camera that can fit all will do me fine.



My budget is about £700. What can you recommend? I don't really want to bother with changing lenses any more.

**A** It looks like you needed our November 2014 issue when we



examined big zoom compact cameras. The head-to-head between the Sony RX10 and the Panasonic Lumix FZ1000, both of which are in the £700 bracket, seems most relevant from what you have said. We liked both cameras and can

happily recommend either, but the FZ1000 came out on top thanks to its superior electronic viewfinder, snappier autofocus and longer zoom range (25-400mm equivalent compared to the RX10's 24-200mm equivalent range). Both cameras use a 1-inch sensor which is a good compromise between sensors in DSLRs and compact cameras. Coming from a Nikon D70s you will probably be blown away by the 20-megapixel resolution these cameras offer. **IB**



# Cheap external flash for a Nikon user

MOTHSGUNAV2 • VIA THE FORUM

**Q** I'm looking for a cheap external flash for my Nikon DSLR and I'm interested to find out your thoughts on third-party flashes. Do I really need to spend in excess of £300?

**A** We'll have to make the assumption that you need a reasonably powerful flash with bounce and tilt capabilities, for your Nikon

DSLR. The short answer is, no, you don't have to pay the premium that a Nikon unit would command. There are some excellent and less expensive alternatives available from well-known and dependable brands such as Sigma, Metz and Nissin. Consider the Sigma EF 610 DG ST for around £110, the Metz 58 AF-2 Digital for around £200 and the Nissin Di600 for around £120. You will need to



study the specifications for each model to see how they stand with your needs in mind, but all these come recommended. **IB**

## Camera advice for a newbie

HOVERFLY VIA THE FORUM



**Q** I'd like to buy a camera to be able to take photos of wildlife, scenery, forests and the beach. I'd like to eventually enter photo competitions but I'm unsure of what's best to buy with £800 to spend?

**A** It seems like you are an outdoors type and likely to be facing all types of weather. With your budget I would recommend a Compact System Camera that has dust and moisture sealing, which prompts my recommendation towards the Olympus OM-D E-M5 with the 12-50mm kit lens. Being a Micro Four Thirds camera there is a wide selection of lenses from Olympus, Panasonic, and others with which to build your system in the future. Recent price drops have seen the OM-D E-M5 fall below £800 to £749 with a lens included. **IB**

## Christmas gifts for a budding photographer?

ROB SUTHERLAND • VIA THE FORUM

**Q** My wife has taken up photography and is really enjoying it, so I'd like to get her something for Christmas to help her with her photography. However, I know nothing about it, so need all the help I can get. What I do know is that she has a Nikon D3200 DSLR with the standard lens. She is especially interested in close-ups and landscapes. My budget is around £100.

**A** There are a number of possibilities for you to explore. Does your wife have a tripod? This could be very useful for both landscape and close-up work. For £100 you could get a decent tripod with a quick-release head, for example, the Benro A500F Universal Tripod Kit with N1 Head or Manfrotto 293A4 Aluminium Tripod and AORC2 Ball Head Kit. A circular polarising filter would be a great gift too. These vary a lot in price; you should only need to pay a maximum of £25-£30. You will need to know the diameter in mm of the lens filter thread, which should be noted on the lens itself. To go with this you

could get a close-up lens, which fits on the front of the standard lens, again using the filter thread mount. Go for either a +2 or +4 rated lens for around £20-£25. A ring light accessory for close-up shots also comes to mind, like the £80 Interfit Strobies LED/Flash Macro Ring Light. Books, courses and vouchers for photobooks can all be great presents for a keen photographer, and do refer to our stocking fillers feature this issue too – it starts on page 16. Try to get assurance from the supplier that they will accept the item back if it's not what your wife really needs. **IB**



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# THE COMPLETE BUYER'S GUIDE

If you've narrowed down your next purchase down to a Compact, CSC or lens, but are unsure what makes the best buy, our guide is designed to help. Over the next 15 pages we'll study the best models to guarantee the next camera you buy is perfect for you





# ZOOM COMPACTS

Zoom compacts are versatile tools, combining easy portability with the ability to cover all subjects, from architecture to group shots to landscapes

WORDS • JON STAPLEY

**Z**oom compacts have become increasingly popular in recent years, with offerings from all major manufacturers, and it's not hard to see why. An investment of less than £400 nets you a camera with a powerful zoom range and a compact enough body

that it can fit into a small bag or even a pocket. This makes these cameras ideal for holidaymakers, which is why many refer to them as 'travel compacts'.

Initially rather limited in terms of control, zoom compacts have been getting increasingly better in recent years as manufacturers have found

ways to pack more and more features into them. Many have gone down the sensible route of adding functions that are useful to travellers, such as GPS for geotagging your images.

Here we recommend seven cameras that epitomise the flexibility and convenience that makes a good zoom compact. Take a closer look.

## FEATURES

The small size of zoom compacts means many eschew features we take for granted on DSLRs, such as Raw capture or manual controls

## SUPERZOOM

A good zoom compact boasts a lens with serious zoom range, but it also needs to produce sharp shots even at the telephoto end

## THE LCD

Many zoom compacts don't feature a viewfinder, meaning you'll be relying on the LCD to compose shots.



## CANON POWERSHOT SX700HS £280

The main factor that makes the Canon PowerShot SX700 (above) so easy to recommend is the lens. The 25-750mm equivalent optic on the SX700 is a superb piece of kit, boasting optical image stabilisation and retracting to sit fully flush within the body, making the camera only

35mm thick and thus perfect for travelling light. Despite this, Canon has packed in plenty of features, including a bright 3in screen, full manual controls, Wi-fi and HD video. The SX700 is a real jack of all trades, which makes it an ideal zoom compact, for a great price.

## KEY SPECS

**SENSOR** 16.1MP  
**LENS** 25-750mm f/3.2-6.9  
**DISPLAY** 3in LCD, 922k dots  
**ISO RANGE** 100-3200  
**BURST MODE** 8.5fps  
**DIMENSIONS** 112.7 x 65.8 x 34.8mm  
**WEIGHT** 269g



The SX700 offers more control than many of its rivals



## CANON POWERSHOT SX60HS £449

The SX50HS's zoom range of 24-1200mm may have sounded like enough for most people, but that didn't stop Canon from topping it with the SX60, whose lens covers a whopping range of 21-1365mm (35mm equivalent).

Naturally the camera features

image stabilisation to make the lens useable at the telephoto end. It's also had a resolution bump on its predecessor, from 12MP to 16MP, and boasts a new Digic 6 processor that makes it run faster. If you're after a true ultrazoom camera you can't say fairer than this.

### KEY SPECS

**SENSOR** 16MP  
**LENS** 21-1365mm f/3.4-6.5  
**DISPLAY** 3in LCD, 922k dots  
**ISO RANGE** 100-6400  
**BURST MODE** 6.4fps  
**DIMENSIONS** 127.6 x 92.6 x 114.3mm  
**WEIGHT** 650g



The SX60HS features a vari-angle LCD and an EVF



The S9600's backlit sensor is designed for low light

### KEY SPECS

**SENSOR** 16MP  
**LENS** 25-550mm f/3.4-6.3  
**DISPLAY** 3in LCD, 460k dots  
**ISO RANGE** 125-6400  
**BURST MODE** 6.7fps  
**DIMENSIONS** 108.5 x 61 x 31.6mm  
**WEIGHT** 206g

## NIKON COOLPIX S9600 £189

The most wallet-friendly camera in our selection, the Nikon Coolpix S9600 is designed to be a versatile pocket-sized shooter that's unimposing to the novice.

The Hybrid Vibration Reduction, which combines Lens Shift and Electronic VR, provides a highly

effective countermeasure against camera shake, and there's also a 1cm macro mode for getting in close.

If you want to shoot video along with stills, the S9600 is a decent option for the money, shooting 1080p HD video and recording audio in stereo with a built-in mic.

## PANASONIC LUMIX FZ1000 £750

For those with more to spend we have the FZ1000, a recent SLR-style bridge from Panasonic that grabbed headlines for including 4K video. Even if you've no interest in video, the camera is an interesting prospect for its capability to grab 8MP stills from 4K footage. It's an intriguing

feature that could have ramifications for the future of photography.

Elsewhere there's a 25-400mm lens, impressive AF speed and a high-sensitivity MOS sensor. It may be pricey, but the FZ1000 is potentially a new direction for bridge cameras.

### KEY SPECS

**SENSOR** 20MP  
**LENS** 25-400mm f/2.8-4.0  
**DISPLAY** 3in LCD, 921k dots  
**ISO RANGE** 125-12,800  
**BURST MODE** 12fps  
**DIMENSIONS** 136.8 x 98.5 x 130.7 mm  
**WEIGHT** 831g



There are five customisable function buttons on the FZ1000



The TZ60 introduces Raw capture to the TZ range

### KEY SPECS

**SENSOR** 18.1MP  
**LENS** 24-720mm f/3.3-6.4  
**DISPLAY** 3in LCD, 920k dots  
**ISO RANGE** 100-6400  
**BURST MODE** 10fps  
**DIMENSIONS** 110.6 x 64.3 x 34.4mm  
**WEIGHT** 240g

## PANASONIC LUMIX TZ60 £450

The Panasonic TZ60 was announced to great fanfare back in January, making great strides on the previous TZ50 with a new 30x zoom, Raw image capture and an electronic viewfinder.

Inside the TZ60 are a 1/2.3in-type Live MOS sensor and Panasonic's

Venus Engine processor, as well as GPS, NFC and Wi-fi, the latter of which can be used to control the camera through the Panasonic Image App.

Arguably the most complete travel compact on the market, the TZ60 is an absolute pleasure to use.

## SAMSUNG GALAXY CAMERA 2 £300

Few manufacturers who have tried to marry the features of a smartphone with the capabilities of a digital camera have had as much success as Samsung. The Galaxy Camera 2 offers a host of improvements on the promising but flawed Galaxy Camera.

As such, we get plenty of welcome new features to stand alongside the advanced connectivity and Android operating system, such as a new fast processor. It's not perfect – the removal of 3G is a little bewildering – but it's got a lot to recommend it.

### KEY SPECS

**SENSOR** 17MP  
**LENS** 23-483mm f/2.8-5.9  
**DISPLAY** 4.8in LCD, 1,036,800 dots  
**ISO RANGE** 100-3200  
**BURST MODE** 4fps (check)  
**DIMENSIONS** 133 x 71 x 19mm  
**WEIGHT** 283g



The Galaxy Camera 2 boasts an excellent touchscreen



The HX60's backlit sensor is capable in low light

### KEY SPECS

**SENSOR** 20.4MP  
**LENS** 24-720mm f/3.5-6.3  
**DISPLAY** 3in LCD, 921,600 dots  
**ISO RANGE** 80-12,800  
**BURST MODE** 10fps  
**DIMENSIONS** 108.1 x 63.6 x 38.3mm  
**WEIGHT** 272g

## SONY CYBER-SHOT HX60 £259

The Sony HX60 is a very well-rounded camera. The long focal range of its lens is supported by advanced image stabilisation features, which also apply when shooting video. It also boasts Sony's Bionz X image processor, which delivers triple performance speed

over its predecessor the HX50, as well as providing area-specific noise reduction and detail reproduction.

The HX60 has kept the strengths of the HX50, most notably the 20.4MP Exmor CMOS sensor, and makes for a solid competitor in this tough market.



# TOUGH COMPACTS

Tough compacts are just what the name implies: cameras that can take some punishment. Here we round up the best cameras you can drop, freeze, burn or submerge with impunity

WORDS • JON STAPLEY

**E**ver dropped your camera? It's not a pleasant experience, to say the least, watching hundreds or even thousands of pounds of investment break against the unforgiving ground. This is why tough compacts can be such a useful tool: cameras you can

take places that might pose a risk to your beloved DSLR.

Shockproof, freezeproof, waterproof and burn-proof, a good tough compact will be able to put up with a good deal of punishment (though not too much – manufacturers will specify the cameras' limits and it's important you

know what they are before doing anything too rash).

Tough compacts often make ideal holiday cameras and as such often include appropriate features such as Wi-fi or GPS. You may find a few other nifty features tucked away in different models too. We've picked a few of our favourites here...

## SEALING

Tough cameras need to be well sealed to prevent ingress of water, and this will also make them dustproof

## COLOURS

Many tough cameras are brightly coloured. This isn't just cosmetic – it can be vital if you drop the camera in the snow or underwater



## LENS COVER

Lenses are fragile things, and tough cameras will therefore protect theirs behind some kind of transparent cover

## OLYMPUS STYLUS TOUGH TG-3 £325

Given that Olympus was one of the first manufacturers to introduce waterproof consumer compacts, it makes sense that they'd still be top of the heap today. The TG-3 is our pick of the tough compacts because it offers more than a simple compact wrapped in armour –

Olympus has added in features for the more ambitious photographer.

Chief among these is a fast maximum aperture of f/2.0, but there's also focus bracketing, focus stacking, Wi-fi, GPS and a 1cm macro 'microscope' function. It's an incredibly versatile tough camera.

## KEY SPECS

**SENSOR** 16MP  
**LENS** 25-100mm f/2.0-4.9  
**DISPLAY** 3in LCD, 460k dots  
**ISO RANGE** 100-6400  
**BURST MODE** 5fps  
**DIMENSIONS** 111.5 x 65.9 x 31.2mm  
**WEIGHT** 247g





## CANON POWERSHOT D30 £244

Canon's third waterproof camera, the D30 retains a fair few features from the previous D20, including its 12.1MP sensor, its 28-140mm lens and its DIGIC 4 processor.

Where the differences come in is its tough features, most notably the waterproofing. The D30 can survive

and shoot up to depths of 25m, the kind of depths for which scuba gear is required. This is a fair bit deeper than its rivals, making the D30 the optimal choice for the serious diver.

Image-wise, the D30 acquires itself well, with balanced exposures and lively, punchy colours.

## KEY SPECS

**SENSOR** 12.1MP  
**LENS** 28-140mm f/3.9-4.8  
**DISPLAY** 3in LCD, 461k dots  
**ISO RANGE** 100-3200  
**BURST MODE** 11fps  
**DIMENSIONS** 109.4 x 68.0 x 27.5mm  
**WEIGHT** 218g



## KEY SPECS

**SENSOR** 16.4MP  
**LENS** 28-140mm f/3.9-4.9  
**DISPLAY** 3in LCD, 920k dots  
**ISO RANGE** 100-6400  
**BURST MODE** 10fps  
**DIMENSIONS** 104.1 x 66.5 x 25.9mm  
**WEIGHT** 179g

## FUJIFILM FINEPIX XP70 £137

The Fujifilm XP70 may be small, light and attractively priced, but it packs in a fair few interesting features, including Optical Image Stabilisation, 360° panoramas and an HDR mode.

Its tough credentials are well established too: it's waterproof to

depths of 10m, able to operate in temperatures down to -10°C and capable of withstanding a drop of 1.5m. It's also dustproof, to prevent sand encroaching on the optics.

One welcome touch is a reflective coating on the rear screen, allowing it to be used in bright sunlight.

## NIKON COOLPIX S32 £79

One of the most lauded aspects of Nikon's S range has been the sleek, curvy design, and the firm continues in that fine tradition with the S32, even if the yellow version is a little garish. Submersible to 10m and droppable to 1.5m, the S32 is more than tough enough to take most

knocks you'll give it.

The S32 manages to cut impressively few corners despite its low price point, with 13MP of resolution and burst shooting of 4.7fps. A wider maximum aperture might have been nice, but for £79 you can forgive a few niggles.

## KEY SPECS

**SENSOR** 13.2MP  
**LENS** 24-90mm f/3.3-5.9  
**DISPLAY** 3in LCD, 920k dots  
**ISO RANGE** 125-1600  
**BURST MODE** 4.7fps  
**DIMENSIONS** 107.6 x 66.1 x 40.4mm  
**WEIGHT** 298g



## KEY SPECS

**SENSOR** 16MP  
**LENS** 21-105mm f/3.5-5.7  
**DISPLAY** 3in LCD, 460k dots  
**ISO RANGE** 125-6400  
**BURST MODE** 7fps  
**DIMENSIONS** 109.9 x 64.1 x 27.6mm  
**WEIGHT** 218g

## OLYMPUS TOUGH TG-850 £229

One thing you don't see all that often in waterproof compacts, and that you ideally should, is a tilting screen. The hinged LCD on the TG-850 can be flipped upwards to 180°, which really adds an extra layer of versatility when shooting. The 21mm lens is also one of the

widest available on a tough compact, and the maximum ISO of 6400 eclipses many rivals.

The inclusion of Olympus's powerful TruePic VII processor gives the TG-850 snappy operating speeds, and dual-mode lens-shift stabilisation reduces camera shake.

## PANASONIC LUMIX DMC-FT5 £249

Waterproof to 13m, shockproof, dustproof and freezeproof to -10°, the FT5 is built like a tank, even by tough camera standards. The Wi-Fi and NFC connectivity make it easy to transfer images to a phone, a process expedited by Panasonic's free app, and there are also some

more unusual tracking tools in addition to GPS, namely an altimeter and a hydro-barometer.

Thanks to its 16MP sensor, the FT5 also produces pleasing images with especially punchy colours. It may be pricier than some of the others listed, but it's a solid bet.

## KEY SPECS

**SENSOR** 16.1MP  
**LENS** 28-128mm f/3.3-5.9  
**DISPLAY** 3in LCD, 460k dots  
**ISO RANGE** 100-3200  
**BURST MODE** 10fps  
**DIMENSIONS** 109.2 x 67.4 x 28.9mm  
**WEIGHT** 188g



## KEY SPECS

**SENSOR** 16MP  
**LENS** 28-140mm f/3.5-5.5  
**DISPLAY** 2.7in LCD, 230k dots  
**ISO RANGE** 125-6400  
**BURST MODE** 1fps (10fps @ 5MP)  
**DIMENSIONS** 110.5 x 67.1 x 45.6mm  
**WEIGHT** 194g

## RICOH WG-30W £260

The newest camera in our round-up, Ricoh's WG-30W was announced at the start of October and should be available to buy in early January. Using a backlit CMOS sensor, the WG-30W is capable of taking refreshingly low-noise images. It also records

Full HD video and, unusually, comes with a watch function for telling the time on the LCD.

A choice of 12 digital filters, High-Speed face detection and a Macro stand all make the WG-30W a fun camera to use – a little pricey, perhaps, but versatile.



# PREMIUM COMPACTS

A premium compact is your gateway to having all the manual control and advanced features you need in a camera that easily slots inside a jacket pocket

WORDS • MICHAEL TOPHAM

**P**remium compacts have grown from strength to strength in recent years, with a number of interesting releases arriving of late from all the players in the market. They differentiate from your average point and shoot compact in a number of ways, most

notably the way they're designed to deliver superior image quality and offer more manual control to make you think more creatively about your photography.

The best premium compacts will provide a viewfinder to help compose images – particularly useful when bright sunlight can play havoc with

reflections on the rear screen. Other benefits include advanced features such as Wi-fi connectivity, creative shooting modes, and in most cases, the option to shoot in the versatile Raw format. They all differ however, so cast your eye over this guide that takes a closer look at seven models we highly recommend.



## ROBUST BODY

Expect a premium compact to feature a robust build quality, but look for metal dials and buttons, which have a tendency to last longer.

## MANUAL CONTROLS

Look for large, prominent mode dials, which can save you time setting up key imaging variables in the field.

## FIXED LENS

All premium compacts have fixed lenses, so make sure the focal length is long enough to satisfy your subjects' requirements.

## PANASONIC LUMIX LX100 £699

The LX100 (pictured above) squeezes a large Micro Four Thirds sensor behind a Leica DC VARIO-SUMMILUX 24-75mm lens. Though its zoom isn't quite as extensive as some of its rivals, its large sensor sees it perform as well as some CSCs in low light, with the option to

shoot up to ISO 25,600 if required.

It has an aperture ring, manual focus ring, shutter speed dial and EVF (2,764k-dot), which all operate nicely in use. Those who shoot video are also well catered for and it becomes the first premium compact to support 4K recording.

## KEY SPECS

**SENSOR** 12.8MP Micro Four Thirds CMOS sensor  
**LENS** 24-75mm f/1.7-2.8  
**DISPLAY** 3in LCD, 920k dots  
**VIEWFINDER** EVF, 2,764k dots  
**ISO RANGE** 80-25,600  
**BURST MODE** 11fps  
**DIMENSIONS** 116 x 74 x 66mm  
**WEIGHT** 553g



The LX100's screen is fixed at the rear unlike some rivals



## CANON POWERSHOT G7 X £579

The G7 X features a 1in sensor that's physically larger than the one found in the G16, but fractionally smaller than the G1 X Mark II's. It's a pocket powerhouse that slips into a trouser pocket with ease thanks to its slimline design. Images are very clear on its super-responsive 3in,

1,040k-dot touchscreen and it allows you to upload images directly to mobile devices via Wi-Fi using Canon's intuitive CameraWindow app that's free to download on iOS and Android devices. In all, the G7 X is a very powerful compact that performs just as well as it looks.

### KEY SPECS

**SENSOR** 20.2MP 1-inch CMOS  
**LENS** 24-100mm f/1.8-2.8  
**DISPLAY** 3in tilt-angle LCD, 1,040k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 125-12,800  
**BURST MODE** 6.5fps  
**DIMENSIONS** 103 x 60 x 40mm  
**WEIGHT** 279g



### KEY SPECS

**SENSOR** 16.3MP APS-C CMOS  
**LENS** 23mm f/2  
**DISPLAY** 3in LCD, 1,040k dots  
**VIEWFINDER** Hybrid OVF (with electronic rangefinder)  
**ISO RANGE** 100-51,200  
**BURST MODE** 6fps  
**DIMENSIONS** 126 x 74 x 52mm  
**WEIGHT** 400g

## FUJIFILM X100T £999

Successor to the X100S, the X100T adopts a similar look and style to what we've seen before. Its standout feature is a new advanced hybrid viewfinder that enables accurate focusing in real time, and at its heart is a 16.3MP APS-C sized sensor that has a sensitivity ceiling of ISO 51,200.

At the rear the screen is now larger than before and boasts a 1,040k-dot resolution for clearer viewing, while its new electronic shutter permits a shutter speed of up to 1/32000sec.

Though its fixed lens could be seen as more limiting than some, the quality of its images are exceptional.

## FUJIFILM X30 £479

The X30 has a smaller sensor than some of its rivals, but makes up for this with an impressive feature set that comes at a great price. Unlike many premium compacts that have power zooms, the 4x optical zoom (28-112mm) is manually operated via a zoom ring. Other practical features

include a superb EVF, a tilt screen, Wi-Fi connectivity and a beautifully sculpted handgrip that makes it a very comfortable compact to hold in the hand over prolonged periods.

Most importantly, it shares the robust build quality we've come to expect from Fujifilm's X-series.

### KEY SPECS

**SENSOR** 12MP 2/3-inch CMOS  
**LENS** 28-112mm, f/2-2.8  
**DISPLAY** 3in tilt-angle LCD, 920k dots  
**VIEWFINDER** EVF, 2,360k-dot  
**ISO RANGE** 100-12,800  
**BURST MODE** 12fps  
**DIMENSIONS** 118 x 71 x 60mm  
**WEIGHT** 423g



### KEY SPECS

**SENSOR** 12.8MP 1/1.7-inch CMOS  
**LENS** 28-300mm f/2.8  
**DISPLAY** 3in tilt-angle LCD, 1,040k dots  
**VIEWFINDER** EVF, 1,440k dots  
**ISO RANGE** 80-12,800  
**BURST MODE** 7fps  
**DIMENSIONS** 116 x 87 x 56.5mm  
**WEIGHT** 402g

## OLYMPUS STYLUS 1 £399

The Olympus Stylus 1 has a fairly small 1/1.7in back-side illuminated CMOS sensor by premium compact camera terms. Ahead of the sensor is a 10.7x optical zoom covering a long focal length that's equivalent to 28-300mm, but best of all this lens has a fast f/2.8 aperture across the

range. The sharp 3in, 1,040k-dot screen is a close match to its rivals thanks to it being the tilting type, and its EVF impresses too.

If you'd prefer your compact to resemble the lines and design of a DSLR and you're working to a tight budget, the Stylus 1 is worth a look.

## PANASONIC LUMIX LX7 £289

With the LX7 Panasonic has opted for a 1/1.7in 10.1MP sensor with a standard ceiling of ISO 6400, and an ISO equivalent to 12,800 at a reduced resolution. The 24-90mm lens in front of the sensor boasts a maximum aperture of f/1.4 at its widest focal length, and there's also

a built-in ND filter, together with AF Tracking and Raw capture.

It has a high-end quality feel with a comfortable hold. The lens is nice and sharp too, with minimal distortion at the wide end, and while it can't match some rivals for detail, it comes at a tidy price.

### KEY SPECS

**SENSOR** 10.1MP 1/1.7-inch CMOS  
**LENS** 24-90mm f/1.4-2.3  
**DISPLAY** 3in LCD, 920k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 80-12,800  
**BURST MODE** 11fps  
**DIMENSIONS** 110.5 x 67.1 x 45.6mm  
**WEIGHT** 269g



### KEY SPECS

**SENSOR** 20.1MP 1-inch CMOS  
**LENS** 24-70mm, f/1.8-2.8  
**DISPLAY** 3in tilt-angle LCD, 1,228k dots  
**VIEWFINDER** EVF, 1,440k-dot  
**ISO RANGE** 125-25,600  
**BURST MODE** 10fps  
**DIMENSIONS** 101 x 58 x 41mm  
**WEIGHT** 290g

## SONY CYBER-SHOT RX100 III £699

The RX100 III has a shorter focal range (24-70mm) than its predecessor, which it makes up for with a fast maximum aperture that spans between f/1.8 and f/2.8 just like its key rival – the Canon G7 X. With a 20.1MP 1in chip, users can expect highly detailed images and

an excellent performance when more is asked of it in low light. Its pop-up electronic viewfinder is ingeniously designed and though it might not have the same level of external controls as some of its rivals, the absence means the size of the body is kept to a minimum.



# CAMERA PHONES

Smartphones have sparked a revolution in photography, putting capable cameras in the pockets of billions of people; we take a glance at some of the best available

WORDS • JON DEVO

If a special moment takes place that people want to capture and share with their friends, family members and followers, the first camera that they reach for is often a smartphone.

This is partly down to the convenience of them, as they can go anywhere with us, but it's also

because smartphones are becoming increasingly capable camera devices in their own right.

Manufacturers have realised that delivering a good quality camera is critical to a smartphone's popularity. Now that we're over the megapixel obsession, modern smartphones are judged on their low light

performance, as well as the quality of their images, videos and displays.

You may already own a good camera, be it a DSLR, CSC, or a compact, but a smartphone with strong imaging ability is the perfect companion for anyone interested in capturing special moments whenever and wherever they occur.



## GRID

It's possible to change the display so that it shows grid guidelines to help you compose better pictures

## SHUTTER

While some phones have dedicated physical camera shutters, some allow you to take pictures using volume keys

## TOUCH

Some handsets don't have physical buttons for taking pictures, but the camera can be controlled using the touchscreen

## APPLE iPhone 6 £539

Offering the best of all things iPhone, the iPhone 6 is the fastest-selling handset from the Cupertino firm to date, despite sharing many similarities with its predecessor.

However, there have been improvements to the quality of the lens, processors and the iSight

camera sensor unit, and as a result, images from the iPhone 6 are brighter and more true-to-life.

Video also now features 240 frames-per-second recording for creating super-slow-motion footage; full HD footage at 60fps is also possible. It's the best iPhone yet.

## KEY SPECS

**SENSOR** 1/3in 8MP BSI sensor  
**LENS** 29mm f/2.2  
**DISPLAY** 4.7in, 1334 x 750 resolution, 326ppi  
**ISO RANGE** 32-2000  
**BURST MODE** 10fps  
**DIMENSIONS** 138.1 x 67 x 6.9mm  
**WEIGHT** 129g



Natural and detailed images, 240fps video recording



## GOOGLE NEXUS 6 £TBC (AROUND £500)

The Nexus range is popular among Android smartphone purists, due to its lack of pre-installed manufacturer applications, known as bloatware; and the Google Nexus 6 looks set to be the best and most popular Nexus handset to date.

It's large at almost 6in tall but its

QuadHD 1440 x 2560 resolution display is ideal for viewing images and videos.

The Nexus 6 has a 13MP camera with Optical Image Stabilisation, dual-LED ring flash and records high definition video at 30 frames per second. It also has a large battery.

### KEY SPECS

**SENSOR** 13MP  
**LENS** f/2  
**DISPLAY** 5.96in Quad HD 1440 x 2560 resolution, 493ppi  
**ISO RANGE** TBC  
**BURST MODE** TBC  
**DIMENSIONS** 159.26 x 833 x 10mm  
**WEIGHT** 184g



### KEY SPECS

**SENSOR** 1/3in 4MP Duo Sensor  
**LENS** 28mm f/2  
**DISPLAY** 5in, full HD 1080 x 1920 resolution, 441ppi  
**ISO RANGE** 100-1600  
**BURST MODE** 9fps  
**DIMENSIONS** 146.36 x 70.6 x 9.35mm  
**WEIGHT** 160g

## HTC ONE M8 £430

Sporting an interesting dual camera capable of taking pictures that have adjustable focal depths after they've been taken, the HTC One M8 impressed when it was released earlier this year. However, things have moved on slightly since then and it doesn't quite keep up with

some of the latest smartphones from the competition.

Its 4MP Duo Camera is fine in low light and is armed with some fun interesting features for capturing action moments and creative shots. It's not the best there is, but it is a good performer overall.

## LG G3 D855 £480

Featuring an incredibly crisp Quad HD display, the first ever in the UK, the LG G3 is a great device for viewing and taking images.

Its 13MP camera is guided by laser autofocus which is noticeably faster than most other phones in many conditions, particularly in low light.

It can record stills and video simultaneously and the video quality is pretty decent, with UHD and full HD recording both available at 30 frames per second. The camera shutter can be controlled by the volume rocker keys on the rear of the device, which is great for selfies.

### KEY SPECS

**SENSOR** 1/3in 13MP sensor  
**LENS** 29mm f/2.4  
**DISPLAY** 5.5in Quad HD 1440 x 2560 resolution, 534ppi  
**ISO RANGE** 50-2900  
**BURST MODE** 10fps  
**DIMENSIONS** 146.3 x 74.6 x 8.9mm  
**WEIGHT** 149g



### KEY SPECS

**SENSOR** 1/2.5in 20MP  
**LENS** 26mm f/2.4  
**DISPLAY** 5in, full HD 1080 x 1920 resolution, 441ppi  
**ISO RANGE** 100-4000  
**BURST MODE** 10fps  
**DIMENSIONS** 137 x 71 x 9.8mm  
**WEIGHT** 167g

## NOKIA LUMIA 930 £400

Using Zeiss optics, the Nokia Lumia 930 can take stunning pictures with its 20MP PureView sensor in a wide variety of scenarios, including in low light.

Focusing is fast and often accurate and there is a good selection of tools to further enhance

images using the built-in Lumia Creative Studio. This is one of the only phones that allow manual control as standard and it can capture images in the .dng Raw format as well as JPEGs.

This phone's camera is one of the most capable currently available.

## SAMSUNG GALAXY S5 £520

Samsung's Galaxy S5 has a 16MP BSI ISOCELL sensor with snappy phase detection autofocus, capable of focusing in as little as 0.3 seconds, according to the manufacturer.

The Galaxy S5 can produce some beautiful HDR images producing rich colour tones that look fantastic

on the phone's screen. This camera is also decent in low light, though its focusing is significantly slower in poor light.

Creative modes such as selective focus means you can replicate the extreme shallow depth of field effect possible with DSLR cameras.

### KEY SPECS

**SENSOR** 1/2.6in 16MP ISOCELL  
**LENS** 31mm f/2.2  
**DISPLAY** 5.1in, full HD 1080 x 1920 resolution, 432ppi  
**ISO RANGE** 40-2000  
**BURST MODE** 6fps  
**DIMENSIONS** 72.5 x 142 x 8.1mm  
**WEIGHT** 145g



### KEY SPECS

**SENSOR** 1/2.5in 20.7MP CMOS  
**LENS** 25mm f/2.0  
**DISPLAY** 4.6in, HD 1280 x 720 resolution, 319ppi  
**ISO RANGE** 50-12,800  
**BURST MODE** 10fps  
**DIMENSIONS** 127 x 64.9 x 8.6mm  
**WEIGHT** 129g

## SONY XPERIA Z3 COMPACT £430

Almost identical in terms of specifications to the larger Sony flagship Xperia Z3, the Z3 Compact delivers a lot of phone for its size and at a great price.

Although it has the lowest resolution screen of the other handsets mentioned here, it has a

20.7MP sensor and a nice 25mm wide camera lens, ideal for portraits and landscape images. It can also record UHD 3940 x 2160 resolution and full HD video.

This phone can be used underwater and has one of the best smartphone cameras available.



# BEST CSCS UNDER £400

Compact System Cameras give you the opportunity to expand a system and improve your photographic ability. Best of all, they can be picked up from as little as £199!

WORDS • AUDLEY JARVIS

**W**hile compact cameras are great for taking everyday snaps, if you want to expand your photographic horizons you'll need to invest in a more flexible and capable camera. In the early days of digital, this meant

buying a DSLR. Nowadays, though, there are Compact System Cameras (CSCs) to choose from.

The big draw with CSCs is that they have larger sensors than regular compacts, which helps them to produce better image quality. This is especially true in high-contrast and low-light situations, where small

1/2.3in sensors typically found in compacts tend to struggle. Of course, this isn't the only benefit offered by CSCs. You can expect full manual controls and Raw capture as standard, plus you'll be able to expand your equipment to build up a collection of useful accessories and quality lenses for different purposes.

## CONTROLS

Some CSCs are easier to take manual control than others. If this is important to you, look for a mode dial on the top plate.

## BUILD QUALITY

Build quality varies from CSC to CSC, so it's always worth picking up and handling the camera in a shop before buying.

## KIT LENS

Most CSCs come with a starter lens. While these are good for general shots, you may want to buy a 'prime' lens to create a shallower depth of field.



## FUJIFILM X-M1 WITH 16-50MM £390

The X-M1 serves as the entry-point to Fuji's retro-styled, enthusiast-grade X-Series range and borrows the 16.3MP X-Trans sensor found in the X-Pro1. This uses a unique pixel arrangement that aims to mimic the structure of traditional film and also enables the camera to do away with

the low-pass filter for sharper images. Elsewhere, you get built-in Wi-fi connectivity, full manual control, Raw capture and 1080p Full HD movie recording at 30fps. There's no viewfinder, but the LCD can be tilted up and down for easier overhead or low-angle shooting.

## KEY SPECS

**SENSOR** 16.3MP  
**LENS** 16-50mm f/3.5-5.6 OIS  
**DISPLAY** 3in LCD, 922k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 100-25,600  
**BURST MODE** 5.6fps  
**DIMENSIONS** 117 x 66.5 x 39mm  
**WEIGHT** 350g



Beautifully styled, the X-M1 delivers superb image quality



## CANON EOS M WITH 18-55MM £199

Built around an 18MP APS-C sensor, the EOS M further benefits from a clever hybrid autofocus system that combines on-sensor phase detection AF with contrast detection AF. Novice users will find the touchscreen controls easy to use, while more advanced users can

take advantage of full manual controls and Raw capture. While it lacks Wi-fi and NFC connectivity, it's built like a tank and should last a very long time. Its image quality won't leave you disappointed either. At under £200, it works out at amazingly good value for money.

### KEY SPECS

**SENSOR** 18MP APS-C CMOS  
**LENS** 18-55mm f/3.5-5.6  
**DISPLAY** 3in LCD, 1,040k-dot  
**VIEWFINDER** Not featured  
**ISO RANGE** 100-25,600  
**BURST MODE** 4.3fps  
**DIMENSIONS** 109 x 67 x 32mm  
**WEIGHT** 298g



### KEY SPECS

**SENSOR** 14MP 1-inch CMOS  
**LENS** 11-27.5mm f/3.5-5.6  
**DISPLAY** 3in LCD, 460k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 200-12,800  
**BURST MODE** 60fps (AF-S)  
**DIMENSIONS** 101 x 61 x 29mm  
**WEIGHT** 190g

## NIKON 1 S2 WITH 11-27.5MM £339

The S2 serves as the entry point to the Nikon 1 range of CSCs. Built around a 1-inch sensor, the S2 further benefits from Nikon's powerful EXPEED 4A image processor. This enables it to shoot at a class-leading 60fps in fixed focus mode, or 20fps with

continuous AF enabled. Elsewhere, you'll find full manual control and Raw capture, a good selection of digital filter effects and 1080p Full HD movie capture. While there's no built-in Wi-fi connectivity, this is possible via the addition of the Nikon WU-1a dongle (£45).

## OLYMPUS E-PL7 WITH 14-42MM £349

Boasting stylish retro looks and solid metal construction with a faux leather finish, the E-PL7 is no slouch under the hood either with a 16.1MP LiveMOS sensor and the same lightning-quick 81-point AF system that's used inside Olympus's OM-D E-M1. The high-resolution 3in LCD

display offers touchscreen control and can be folded down by 180° to make it front-facing – useful for inclusive group shots and selfies alike. Throw in built-in Wi-fi connectivity, a generous range of filter effects and Full HD recording and it adds up to a great camera.

### KEY SPECS

**SENSOR** 16.1MP Live MOS  
**LENS** 14-42mm f/3.5-5.6  
**DISPLAY** 3in LCD, 1,072k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 200-25,600  
**BURST MODE** 8fps  
**DIMENSIONS** 115 x 67 x 38mm  
**WEIGHT** 357mm



### KEY SPECS

**SENSOR** 16.1MP LiveMOS  
**LENS** 14-42mm f/3.5-5.6  
**DISPLAY** 3in LCD, 1,040k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 160-25,600  
**BURST MODE** 4fps  
**DIMENSIONS** 111 x 65 x 38mm  
**WEIGHT** 323g

## PANASONIC LUMIX GF6 WITH 14-42MM £299

The GF6 is a small yet generously featured entry-level CSC that comes loaded with useful technology. This includes a 16.1MP LiveMOS Micro Four Thirds sensor, an expansive range of digital filter effects, built-in Wi-fi and NFC connectivity, along with a better-than-average selection

of HD movie recording options. On the back a 3in/1,040k-dot LCD display offers intuitive touchscreen control over the camera and can also be tilted up by 180° so that it's front-facing, whereby the displayed image will invert, enabling you to take the perfect selfie image.

## SAMSUNG NX MINI WITH 9MM LENS £269

The NX Mini is the thinnest and lightest CSC on the market. It's built around a 1-inch CMOS sensor with a resolution of 20.5MP. On the back the camera is fitted with a 3in tiltable LCD display that folds out by 180° for easier self-portraits. While resolution of the display is a little

underwhelming at 460k dots, it does offer touchscreen control over the camera for easy, intuitive use. Elsewhere, you also get built-in Wi-fi and NFC connectivity along with 1080p Full HD movie recording. Overall, the NX Mini is proof that good things come in small packages.

### KEY SPECS

**SENSOR** 20.5MP 1-inch CMOS  
**LENS** 9mm f/3.5-5.6  
**DISPLAY** 3in LCD, 460k-dot  
**VIEWFINDER** Not featured  
**ISO RANGE** 100-25,600  
**BURST MODE** 6fps  
**DIMENSIONS** 110 x 62 x 23mm  
**WEIGHT** 158g



### KEY SPECS

**SENSOR** 20.1MP APS-C CMOS  
**LENS** 16-55mm f/3.5-5.6  
**DISPLAY** 3in LCD, 460k dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 100-16,000  
**BURST MODE** 3.5fps  
**DIMENSIONS** 110 x 63 x 36mm  
**WEIGHT** 269g

## SONY A5000 WITH 16-50MM £299

The A5000 slots in where the entry-level NEX-3N used to sit. It marks quite an improvement on that model though, with a new 20.1MP sensor and powerful Sony BIONZ-X image processor providing more resolution and processing power than its predecessor offered.

Elsewhere, you also get Wi-fi and NFC connectivity, a generous range of built-in digital filter effects and 1080p Full HD movie recording. Image quality from the APS-C sensor is excellent too. In fact, aside from the slightly low-res LCD display, there is little else to fault.



# BEST CSCS UNDER £800

If you're extremely passionate about photography and want the best set of features from a Compact System Camera, look no further. Here we list the finest choices on the market

WORDS • AUDLEY JARVIS

While entry-level CSCs are great for learning the ropes with and taking your first steps into a more advanced level of photography, the time will come when you want to call upon more advanced features that are usually

lacking in cheaper models. In which case, you probably need to make the step up to an enthusiast-grade CSC. These come with more advanced features and more extensive control.

Spending a bit more doesn't just secure you a richer feature set; you can also expect more expensive CSCs to offer a better build quality – often

swapping plastic shells for predominantly metal ones. Best of all, you don't necessarily need to spend a fortune to get your hands on a more advanced CSC. Here, we've rounded up a selection of some of the finest enthusiast-grade CSCs, all of which can be picked up for under £800 and represent good value for money.

## MANUAL CONTROL

Expect metal dials on the top-plate for quick manual control and a solid metal body to ensure maximum robustness

## HOTSHOE

A hotshoe on the top-plate will allow you to attach a more powerful flash to illuminate subjects that are further away

## KIT LENS

The quality of kit lenses vary from camera to camera, so it's always worth carrying out some research to find out how they fare before you buy



## PANASONIC LUMIX GM5 WITH 12-32MM £769

A new arrival to the Lumix stable, the GM5 is an ultra-compact CSC that comes with a generous feature set. Chief among the improvements is a new 1,166k-dot electronic viewfinder that enables the GM5 to be used at eye level. This is backed up by a revamped control layout

that makes it easier to operate too. Elsewhere, it retains the same 16MP LiveMOS Micro Four Thirds sensor and super-speedy Lightspeed AF module found in the GM1. Built-in Wi-fi and NFC connectivity come as standard too, as does Raw capture, Full HD movies and a touchscreen.

## KEY SPECS

**SENSOR** 16MP Live MOS CMOS  
**LENS** 12-32mm f/3.5-5.6  
**DISPLAY** 3in LCD, 921k-dot  
**VIEWFINDER** 1,166k-dot EVF  
**ISO RANGE** 100-25,600  
**BURST MODE** 5.6fps  
**DIMENSIONS** 98 x 59 x 36mm  
**WEIGHT** 211g



One for those who'd like their CSC to easily fit in a pocket



## FUJIFILM X-E1 WITH 18-55MM £579

Released towards the end of 2012, the X-E1 was positioned as a more affordable alternative to the flagship X-Pro1. Fujifilm has since released the X-E2, however at around £250 cheaper the older model remains excellent value for money. At its heart it has a 16.3MP X-Trans CMOS

sensor. This uses a unique pixel layout that enables the removal of the low-pass filter for sharper images. On the back, there's a 2.8in/460k-dot LCD display, above which sits an impressively sharp 2,360k-dot electronic viewfinder. It lacks Wi-fi and NFC connectivity.

### KEY SPECS

**SENSOR** 16.3MP APS-C X-Trans  
**LENS** XF 18-55mm f/2.8-4  
**DISPLAY** 2.8in LCD, 460k dots  
**VIEWFINDER** 2,360k-dot EVF  
**ISO RANGE** 100-25,600  
**BURST MODE** 6fps  
**DIMENSIONS** 129 x 75 x 38mm  
**WEIGHT** 350g



### KEY SPECS

**SENSOR** 16MP Live MOS  
**LENS** 14-42mm f/3.5-5.6  
**DISPLAY** 3in LCD, 1,040k dots  
**VIEWFINDER** 1,440k-dot EVF  
**ISO RANGE** 160-25,600  
**BURST MODE** 7fps  
**DIMENSIONS** 122 x 85 x 21mm  
**WEIGHT** 390g

## PANASONIC LUMIX G6 WITH 14-42MM £469

With the addition of built-in Wi-fi and NFC connectivity, the Lumix G6 brings Panasonic's perennially popular single-digit G-series up to date. Furthermore, the G6 is packed with all kinds of useful features including a new automatic Panorama mode; 19 digital filter

effects; full manual control and Raw image capture; a 3in vari-angle LCD display that offers touchscreen control over the camera, plus a decent electronic viewfinder for eye-level shooting. If you're after something that can offer DSLR-like control, the G6 could be ideal.

## NIKON 1 AW1 WITH 11-27.5MM £799

The Nikon 1 AW1 has the distinction of being the world's first ruggedised CSC. Waterproof to a depth of 15m, shockproof to drops of up to 2m, as well as being freeze-proofed to -10°C, the AW1 is certainly built tough. In keeping with its all-action, all-weather credentials, the AW1

benefits from a speedy Hybrid phase/contrast-detect autofocus module and can shoot continuously at 15fps with continuous autofocus, or 60fps with focus locked on the first frame. All in all, it's a Compact System Camera that's perfectly happy in the water or out of it.

### KEY SPECS

**SENSOR** 14.2MP CX format  
**LENS** 11-27.5mm f/3.5-5.6  
**DISPLAY** 3in LCD, 921k-dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 160-6400  
**BURST MODE** 15fps (AF-S)  
**DIMENSIONS** 113 x 72 x 38mm  
**WEIGHT** 356g



### KEY SPECS

**SENSOR** 16.1MP Live MOS  
**LENS** 14-42mm f/3.5-5.6  
**DISPLAY** 3in LCD, 1,037k-dots  
**VIEWFINDER** 1,440k-dots  
**ISO RANGE** 200-25,600  
**BURST MODE** 8fps  
**DIMENSIONS** 119 x 82 x 46mm  
**WEIGHT** 396g

## OLYMPUS OM-D E-M10 WITH 14-42MM £659

The E-M10 serves as the entry-point to Olympus's OM-D range, although it's still very much an enthusiast-grade camera. This is evidenced by some of the hardware it borrows from the more expensive E-M1 and E-5 models above it; from the E-5 it takes the excellent 16.1MP LiveMOS

sensor, while the powerful TruPic VII image processor is borrowed from the E-M1. Elsewhere, you also get a 1,440k-dot electronic viewfinder, built-in Wi-fi and NFC connectivity, full manual controls and Raw capture. All in all, the E-M10 is a highly tempting prospect.

## OLYMPUS E-PL7 WITH 14-42MM £499

This E-PL7 is a stylish new CSC that slots into the company's PEN range. With its retro-rangefinder design, predominantly metal construction and faux leather finish it looks and feels the part. In addition, it also benefits from a 3in LCD display that offers touchscreen control. The LCD

display can also be tilted by up to 180° to make it forward-facing, which is ideal for taking inclusive group shots or selfies. Elsewhere, it comes equipped with a speedy 81-point contrast-detect AF system, full manual control, Raw capture and a selection of digital filter effects.

### KEY SPECS

**SENSOR** 16.1MP Live MOS  
**LENS** 14-42mm f/3.5-5.6  
**DISPLAY** 3in LCD, 1,037k-dots  
**VIEWFINDER** Not featured  
**ISO RANGE** 200-25,600  
**BURST MODE** 8fps  
**DIMENSIONS** 115 x 67 x 38mm  
**WEIGHT** 357g



### KEY SPECS

**SENSOR** 24.3MP APS-C CMOS  
**LENS** 16-50mm f/3.5-5.6  
**DISPLAY** 3in LCD, 921k-dot  
**VIEWFINDER** 1,440k-dots  
**ISO RANGE** 100-25,600  
**BURST MODE** 11fps  
**DIMENSIONS** 120 x 67 x 45mm  
**WEIGHT** 344g

## SONY A6000 WITH 16-50MM £599

The A6000 replaces the four-year-old NEX-6, bringing with it a number of key upgrades. Chief among these are a new 24.3MP Exmor sensor, Sony's powerful Bionz-X image processor and a lightning-fast Hybrid AF module that uses on-sensor phase detection

technology alongside contrast-detect technology to deliver a class-leading AF performance. On the back sits a 3in/921k-dot LCD display, which is complemented by a 1,440k-dot electronic viewfinder for eye-level shooting. It also has Wi-fi and NFC connectivity.



# LENSES UNDER £400

There are hundreds of great lenses out there at affordable prices. Here we take a look at what makes a great buy with £400 to spend

When you're considering a new lens, first thing's first – you'll want to work out how much you're willing to spend. Whether you've got one hundred pounds to expend or are willing to outlay a bit more, having a clear idea of your budget in your mind will allow you to focus your research on the best glass you can afford. The good news is there are many great lenses available at very reasonable prices and there's the opportunity to pick up a bargain if you're prepared to shop around online or consider a mint condition secondhand version. If we set aside a budget of £400 to spend on our next lens, the four lenses listed on this page would be near the top of our wish list.

## FUJIFILM 35MM F/1.4 R £399

One of the original three lenses for Fujifilm's X-system, the 35mm f/1.4 R is a fixed focal length prime equivalent to 52.5mm. It provides an extremely fast f/1.4 maximum aperture to create images with a beautiful shallow depth of field – ideal for portraits and isolating subjects from their surroundings. With a metal barrel and high quality feel it's a great buy if you're a Fujifilm user and can't justify spending £829 on the 56mm f/1.2 R XF. It's a lens that fully complements Fujifilm X-series cameras such as the X-E1, X-T1 and X-Pro1 and is neither too heavy nor too cumbersome.

### KEY SPECS

**Lens mount** Fuji X **Maximum aperture** f/1.4 **Minimum aperture** f/16  
**Filter thread** 52mm **Minimum focus distance** 30cm **Aperture blades** 7  
**Dimensions** 65 x 54.9mm **Weight** 187g



Features a construction of 8 elements in 6 lens groups



### KEY SPECS

**Lens mount** Micro Four Thirds **Maximum aperture** f/1.8  
**Minimum aperture** f/22 **Filter thread** 37mm  
**Minimum focus distance:** 50cm  
**Aperture blades** 7  
**Dimensions** 56 x 46mm  
**Weight** 116g

## OLYMPUS 45MM F/1.8 M.ZUIKO £218

One of our favourite lenses for the Micro Four Thirds system, this compact and incredibly lightweight fixed focal length prime offers an equivalent range of 90mm. It's an outstanding performer for shooting portraits with a super-shallow depth of field or when light levels are so

low that they demand a faster shutter speed to minimise camera shake. It has a sleek metal-like finish and is available in either a black or silver finish depending on the colour of your camera body. It's an ideal partner for the OM-D series and performs very well optically too.

## SIGMA 18-250MM F/3.5-6.3 DC MACRO HSM £295

If you're after a versatile zoom lens that boasts a massive zoom ratio and inbuilt image stabilisation to keep handheld shots sharp, look no further. Designed for aspiring enthusiast photographers and compatible with APS-C sized sensor DSLRs, it's a lens that makes an ideal

travel companion – saving you the hassle of having to switch back and forth between a standard lens and a long telephoto. Attached to a Nikon DSLR it's equivalent to 27-375mm and as a compact, all-rounder it comes recommended if you'd like to reduce the weight of your kitbag.

### KEY SPECS

**Lens mount** Canon, Nikon, Sigma, Sony, Pentax **Maximum aperture** f/3.5-6.3  
**Minimum aperture** f/22 **Filter thread** 62mm  
**Minimum focus distance:** 40cm  
**Dimensions** 73.5 x 88.6mm  
**Weight** 471g



Features a construction of 16 elements in 13 lens groups



### KEY SPECS

**Lens Mount** Sony E-mount **Maximum aperture** f/1.8  
**Minimum aperture** f/22 **Filter thread** 49mm  
**Minimum Focus Distance:** 30cm  
**Aperture Blades** 7  
**Dimensions** 62x62mm  
**Weight** 202g

## SONY E50MM F/1.8 OSS £199

Few lenses offer the same value for money as the Sony E50mm f/1.8 OSS. Designed to complement Sony's E-mount CSC's such as the A6000 and A5100, it's equivalent to 75mm and features built-in Optical SteadyShot technology to ensure handheld shots taken in low light

remain pin-sharp. Autofocus operation is snappy and quiet – making it a great option if you enjoy recording high-definition movies. The quality of the the aluminium alloy finish is sublime and it's not too heavy at 202g. This is definitely one for any Sony CSC users out there.



# LENSES UNDER £800

With a higher budget you'll get more glass for your money, which ultimately means a better optical performance. These sub-£800 lenses are all recommended by us

**T**he old saying, you get what you pay for is very much the case when it comes to purchasing a lens. If you're able to spend a little more on your next lens, you'll receive better glass in return and in most cases, a faster maximum aperture and a more robust build quality.

Trying to pick out four lenses below £800 is incredibly difficult with there being so many great ones to choose from, but if you were to go ahead and purchase one of the following you won't be disappointed by the images they produce or the performance they offer. Three of these lenses are produced by third-party manufacturers, meaning they're available in a variety of different mounts to cater for the majority. Let's take a closer look at them...

## OLYMPUS 12-40MM F/2.8 £799

The Olympus 12-40mm f/2.8 M. ZUIKO was launched at the same time the manufacturer unveiled the OM-D E-M1 to the world. The lens has a focal range that's equivalent to 24-80mm, but it's the weather-resistance which is the standout feature here. Dust, splash and freezeproof, it's a lens that can be used off-limits and has been designed to match the demands of enthusiasts and pros who shoot in all weathers. It's a standard zoom that focuses quickly, feels as solid as its price suggests and looks right at home on either the OM-D E-M1 or the Panasonic Lumix GH4.

Features a construction of 14 elements in 9 lens groups



### KEY SPECS

**Lens mount** Micro Four Thirds **Maximum aperture** f/2.8 **Minimum aperture** f/22  
**Filter thread** 62mm **Minimum focus distance** 20cm **Aperture blades** 7  
**Dimensions** 69.9 x 84mm **Weight** 382g



A must-have lens for any serious photographer

### KEY SPECS

**Lens mount** Canon, Nikon, Sigma  
**Maximum aperture** f/1.4  
**Minimum aperture** f/16  
**Filter thread** 77mm  
**Minimum focus distance:** 40cm  
**Dimensions** 85 x 100mm  
**Weight** 815g

## SIGMA 50MM F/1.4 DG HSM A £669

This is one of the finest 50mm prime lenses you can buy for under £800. With a fast maximum aperture of f/1.4, it's a lens that offers an incredibly fast drop-off in focus while preserving superb detail at the point of focus. It comes with a substantially large focus ring and is

constructed and finished to the high standard we've come to expect from this manufacturer. It's a lens you'll want to save up for, if you'd love to create some of the best depth of field results. As for camera compatibility, it's suitable for full frame and APS-C DSLRs.

## TAMRON 24-70MM F/2.8 DI VC USD SP £799

If you're put off by the hefty prices of the Canon EF 24-70mm f/2.8L II (£1,549) or the Nikon 24-70mm f/2.8 G AF-S ED (£1,235), this fast aperture, standard zoom lens with built-in Vibration Compensation (VC) and Ultrasonic Silent Drive (USD) is certainly worth a look. Just

as you'd expect from a lens of its pedigree, it features a moisture-resistant construction and comes optimised for use with APS-C and full frame DSLRs. It works out lighter than Nikon's equivalent and is available in Canon, Nikon and Sony mounts for a very reasonable price.

### KEY SPECS

**Lens mount** Canon, Nikon, Sigma  
**Maximum aperture** f/2.8  
**Minimum aperture** f/22  
**Filter thread** 82mm  
**Minimum focus distance:** 40cm  
**Dimensions** 108.5 x 88.2mm  
**Weight** 825g



A great standard zoom for full frame DSLRs



A fast wide angle lens for APS-C DSLR users

### KEY SPECS

**Lens mount** Canon, Nikon, Sony  
**Maximum aperture** f/2.8  
**Minimum aperture** f/22  
**Filter thread** 77mm  
**Minimum focus distance:** 30cm  
**Dimensions** 84 x 89.2mm  
**Weight** 550g

## TOKINA 11-16MM F/2.8 AT-X PRO DX MK II £599

This wideangle zoom would make an excellent buy for APS-C DSLR users who'd like to squeeze more of their surroundings in the frame. Equivalent to 16.5-24mm on most DSLRs, it's tailored for those who have a strong passion for landscape and architectural photography, but

would also benefit from a fast maximum aperture. Switching from autofocus to manual focus couldn't be easier thanks to its one-touch clutch mechanism. This allows you to switch focus modes by simply snapping the focus ring forward. It's not a weather-sealed lens however.

# BEST CAMERA BAGS

Camera bags come in all shapes and sizes to meet different photographers' needs. They make a great gift at Christmas, so here's our pick of the finest examples

A decent camera bag definitely forms the backbone of any good photographer's kit. It needs to keep your gear safe, it needs to be secure, it needs to be comfortable to wear. You need to know that your gear isn't going to rattle around inside and potentially break. There are many types of bag available for the journeying photographer – here we've picked a broad selection, so there should be an option whatever your personal needs...

## LOWEPRO FLIPSIDE 400AW £87

You can't go wrong with a good backpack, and for our money the LowePro Flipside 400AW is currently the best of the bunch. The central camera compartment is not only capacious, it's also padded with adjustable Velcro dividers, allowing you to customise your gear storage the way you want.

A special mount allows for securing a folded tripod to the pack, and a neat body-side access feature grants access to kit while you're still wearing the bag. The shoulder straps are well-padded and comfortable, distributing weight evenly around the body. Available for a decent price, the 400AW is an excellent buy.



The LowePro 400AW features a built-in rain cover

### KEY SPECS

**Internal dimensions** 270 x 150 x 425mm **External dimensions** 303 x 253 x 460mm **Weight** 1.6kg **Fit** DSLR with lens attached (up to 300mm f/2.8), extra camera body, 4-6 extra lenses, flash, accessories and small personal items

An innocuous bag can stop you being a target of theft



### KEY SPECS

**Internal dimensions** 295 x 100 x 218mm **External dimensions** 343 x 158 x 266mm **Weight** 0.6kg **Fits** DSLR with attached lens and 2-3 lenses (up to 70-200mm) or a flash and 2 lenses, tablet, accessories and personal items

## LOWEPRO EVENT MESSENGER 150 £46 RRP

If you're a street or travel photographer, you may not want something that screams 'camera bag'. A good low-key option is LowePro's Event Messenger 150. You can divide up space how you wish with Velcro dividers, just as with larger bags, and a padded

compartment allows for storage of a tablet. Shoulder bags don't distribute weight as evenly as backpacks, but the wide, padded strap on the Event Messenger 150 means it's comfortable to carry for long periods. A great choice for the lighter traveller.

## MANFROTTO PROFESSIONAL SLING BAG 30 £119

Manfrotto's Professional Sling Bag is a good choice for travellers, as it'll qualify as standard carry-on luggage with most airlines (though it's always best to double-check). Rough and ready thanks to its multi-layer exterior construction, it can take a beating and is resistant to

moisture. It also has a dedicated compartment for a tablet. Manfrotto's Camera Protection System works on the inside, to diffuse shock from impact and give your gear more chance of surviving a drop. For extra peace of mind, it's worth paying a little extra for.

### KEY SPECS

**Internal dimensions** 370 x 200 x 140 mm **External dimensions** 410 x 210 x 230 mm **Weight** 1.26kg **Fits** DSLR with attached standard lens, 2 extra lenses, tablet, tripod, accessories and personal items



Most bags will have space to store extras like batteries



If you've got a lot of gear you'll need a heavy duty backpack

### KEY SPECS

**Internal dimensions** 300 x 190 x 250mm **External dimensions** 340 x 270 x 520mm **Weight** 2kg **Fits** DSLR with lens attached (up to 70-200mm), extra DSLR body, 2-3 extra lenses, laptop, tripod, accessories and personal items

## VANGUARD UP-RISE II 48 BACKPACK £99

The most heavy-duty of the bags we've picked, the Vanguard Up-Rise II 48 isn't for the faint-hearted, weighing 2kg. However, it nets you a good deal more storage space – enough to keep two DSLR bodies, a few lenses and a 15in laptop secure. If you're heading on a demanding

shoot, this is the bag you want. The interior space is extra customisable, allowing you to use one zip to convert it into a space to store a long telephoto, and secure-locking quick-release buckle on the sides allow for fast access to gear. It's big and bulky, but it won't let you down.



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# COMPACT OR SYSTEM CAMERA?

If you've set aside a budget for a new camera, you'll want to know which type is going to make the best choice and why. Our complete guide runs through your best options

All digital cameras are based around the same theory; use a light-sensitive sensor to capture light, then process the result and save it onto a memory card. Beyond that the functionality can vary wildly from model to model, from touchscreen controls to HD video and wide-aperture lenses differentiating one from another.

Digital cameras fit into three distinct categories: Compact Camera, Compact System Camera (CSC) and Digital Single Lens Reflex (DSLR) Cameras. All three have sub-genres within them, but there are other obvious qualities which set them apart.

Compact cameras have a fixed lens, which can't be removed and changed. This means the lens becomes a feature in itself, with some starting at a particularly wide focal length, or reaching out much further than others (or both), and others having wide maximum apertures which prove their worth in low light and for controlling depth of field.

Manual controls, the ability to record HD video and a large, high-resolution display or viewfinder are just a few of many other features that can be had when more money is spent.

Within the compact camera genre are the likes of bridge, or

'superzoom' models, which offer a far longer zoom and a body shape akin to that of a DSLR, together with manual control over shutter speed and aperture. While they can be used more creatively than regular compacts, their small sensors (relative to DSLR and

CSC cameras) place restrictions on the kind of image quality that can be achieved.

## CSC'S

CSCs fit somewhere between compacts and DSLRs, with the benefit of a small-format body



## COMPACT

Small camera, generally pocket sized, with non-removable zoom lenses. Designed for convenience more than image quality, though some premium models feature larger sensors and manual controls.

## PROS

Small, Affordable, No additional lenses required, Pocketable, Less intimidating to use than DSLRs

## CONS

No option to change lenses for specific purposes, Small sensors not suited to all conditions

## BRIDGE

Looks like a DSLR but is actually a compact with a high-magnification zoom lens in a DSLR-shaped body – usually incorporating a large hand-grip and often a viewfinder.

## PROS

Long zooms, All-in-one design, Manual controls

## CONS

Generally small sensors are no match to DSLR quality, Build quality can be more plasticky than a DSLR

## JARGON BUSTER

### COMPACT SYSTEM CAMERA (CSC)

Cameras which offer interchangeable lenses while omitting the viewfinder and mirror box construction common to DSLR cameras. These include Sony's NEX series and Olympus's PEN range, as well as Nikon's 1 system and Samsung's NX line of models.

### DIGITAL SINGLE LENS REFLEX (DSLR)

A digital SLR camera, which is constructed around a mirror-box and pentamirror/pentaprism assembly, such as the Canon EOS 700D and Nikon D5300. These are popular among beginners, enthusiasts and professionals,

thanks to their wide compatibility with different lenses, manual control over exposure and ergonomics.

### COMPACT CAMERA

A small camera whose lens cannot be removed, in contrast to interchangeable-lens cameras such as DSLRs. These are often cheaper than CSC and DSLR cameras, although they usually have more limited functionality and smaller sensors.

### APERTURE

The aperture of a lens refers to the size of its opening which allows light through to the camera. This is created by a series of blades

inside the optic, and is usually regulated through the camera body, although some older lenses have physical aperture rings around their barrels. An aperture of f/2 or f/2.8 is classed as being large (or wide) because the opening itself is larger than those created by higher-number apertures such as f/16 or f/22.

### SHUTTER SPEED

The length of time that the shutter inside the camera is open, exposing the sensor to light. Longer shutter speeds let in more light, and so are often required in low-light conditions, or when the intention is to blur certain elements in the scene.

Faster shutter speeds are ideal for freezing motion, such as when photographing sports.

### DISPLAY

The rear panel on the back of a camera which shows captured images and videos, as well as the live feed from the sensor. These are usually TFT LCD types, although some cameras now make use of Organic Light Emitting Diode (OLED) alternatives. Resolution is usually specified in dots: compact camera displays often have 230k or 460k dots, while those displays that are on high-end enthusiast compacts, CSCs and DSLRs are usually 921k dots or higher.



and interchangeable lenses. Due to their mirrorless designs, optical viewfinders are exchanged for electronic variants that continue to get better all the time in terms of their resolution and sharpness.

Due to the lack of an established form factor, unlike DSLRs, CSCs come in a wide variety of shapes and sizes. The majority of differences are purely aesthetic, but a fair few affect the handling quite significantly too. Some models have thin, wide bodies, whereas others are shaped like DSLRs to provide more to wrap your hand around.

## DSLR'S

DSLRs range from absolute beginner models, such as the Canon EOS 1100D, up to professional level models, such as the same company's EOS-1D X. The body shape is similar throughout, with a large hand grip and dials on the top, although most professional DSLRs are shaped to be more square than rectangular, with additional shutter release buttons and dials to make portrait-orientation shooting comfortable.

The addition of an optical viewfinder is one of the unique features that differentiates a DSLR model from most CSCs and compact cameras.

The only models that buck this trend, and as a result can't quite be described as true DSLRs, are those in the Sony SLT range, whose models include the A58 and A77. The SLT construction

**CSC**

An interchangeable-lens camera with no optical viewing assembly but either an electronic one, or just the LCD screen to shoot with. CSCs come in a wide variety of forms with a wide range of sensor sizes, so image quality varies greatly between models.

### PROS

Typically smaller than DSLRs, HD video, Interchangeable lenses, Hotshoes for accessories, Great image quality for the size

### CONS

Optical viewfinders usually not available, Lens ranges continuing to evolve, Premium models can be expensive



## DSLR

The choice of professionals, a DSLR features interchangeable lenses, plus an optical viewfinder that sees what the lens sees thanks to a 45° mirror and prism assembly inside the camera. The bulkiest camera type, but the full frame models deliver the highest image quality.

### PROS

Interchangeable lenses, Manual exposure control, HD video, Excellent ergonomics

### CONS

Large and weighty bodies, Expensive, Poor-quality kit lenses often supplied as standard

uses a translucent mirror which means it does not need to move in order for light to pass through to the sensor, in contrast to DSLRs which flip their mirrors up at the point of exposure. As a result the burst rate is faster; with the likes of the A77 able to shoot at up to 12fps. The disadvantage, depending on your preference, is the presence of an electronic, rather than optical, viewfinder.

There are essentially two different kinds of sensor used in DSLRs: APS-C and full frame,

although full frame sensors are starting to creep into some CSCs such as the Sony Alpha 7 and 7R.

Full frame is described as such because it's roughly the same size as a 35mm negative. APS-C sensors are smaller, and as a result they only use the central part of a lens, which in turn increases their effective focal length (reducing the angle of view). This is known as a 'crop factor'. Full frame lenses do not apply a crop factor to lenses, and so they maintain the same angle

of view and focal length as if they were used on a film SLR.

DSLRs and CSCs also attract the attention of videographers, given the proliferation of HD video functionality and the range of lenses available. Many DSLRs – particularly those aimed towards a more discerning audience – also now incorporate ports for external microphones and have a full complement of options for different frame rates and output options as well as control over audio recording.

## ISO

Also known as 'sensitivity', the ISO range of a camera determines its latitude for capturing images in different conditions. For a given camera, images captured at lower sensitivities generally contain less noise than those captured higher up, as the signal from the sensor – which contains unwanted noise – requires less amplification.

## OPTICAL VIEWFINDER

A viewfinder which relies on an optical, rather than electronic, construction. DSLRs are equipped with optical viewfinders, which present the view through the lens. Those on cheaper DSLRs

are constructed with a hollow chamber with mirrored sides (penta-mirrors) while those on pricier models feature a ground glass prism (pentaprism) which is brighter.

## ELECTRONIC VIEWFINDER (EVF)

An electronic alternative to an optical viewfinder. These are typically integrated into bridge cameras and some Compact System Cameras, where an optical viewfinder is either not possible or less desirable. More recent EVFs are constructed from OLED panels rather than LCDs, and some of these are surprisingly detailed and bright.

## SENSOR SIZE

The physical size of the sensor inside a camera. Cameras with larger sensors often produce better-quality images than those with smaller ones, as each photosite is larger. A larger capacity allows its signal-to-noise ratio to be higher; as a result images stand a better chance of having a wider dynamic range and of being less affected by noise.

## BURST RATE

The speed at which a camera can fire consecutive frames, given in frames per second (fps). Many recent cameras have a standard fps rate which captures at the sensor's full resolution, with

further faster options which output images at a reduced pixel count. Often a camera's fastest burst mode will only be possible with focus and exposure taken from the first frame.

## NEUTRAL DENSITY (ND) FILTER

ND filters are commonly used with DSLR cameras, although some enthusiast compacts now have these integrated into their lenses. Their purpose is to reduce exposure times, so that longer shutter speeds can be used, with the 'neutral' part of their name signifying that they are designed to have no effect on the colour balance of an image.

# PENTAX K-500 £450



The K-500 retains the 16.28MP sensor we've seen in previous Pentax DSLRs, but has been tweaked to offer a broader ISO sensitivity of 100-51,200. Compared to similarly priced DSLR rivals it equates to a 1-2 stop sensitivity advantage. The Pentax K-500 is equipped with a fixed 3in, 921k-dot LCD display that's bright and clear and produces good contrast. This is paired with an optical viewfinder that offers 100% coverage and an impressive 0.92x magnification.

The K-500 is capable of shooting at up to 6fps in burst mode. It also comes equipped with Pentax's proprietary SAFOX IXi+ AF sensor module. This offers 11 AF points, nine of which are of the cross-type variety, which means

they are sensitive to both the horizontal and vertical. While the K-500's AF performance is impressively fast, it's also quite noisy with an orchestra of audible whirrs and buzzes with the 18-55mm f/3.5-5.6 kit lens attached. It's a shame Pentax didn't see fit to equip the kit lens with its SDM (Supersonic Direct-drive Motor) technology. Another performance issue that grates is the fact that the active AF point remains invisible in the viewfinder. While the camera does show you the active AF point on the rear screen, it's of little comfort when you've got the camera raised to your eye. The K-500's sensor performs well, resolving detail down to just over 24 lpmm (lines per mm), dropping to a still respectable 22 lpmm at ISO 6400. At low and mid-range ISO settings images display little or no noise - it's only at ISO 3200 or above that noise shows up in JPEG files. Raw files behave a little differently at the same sensitivity, with some chroma noise also present, but with images displaying a touch more detail. Raw files retain more detail than JPEGs and naturally have the wider exposure latitude for post processing.

## KEY SPECS

**SENSOR:** 16.28MP APS-C CMOS  
**FILE FORMATS:** Raw (DNG/PEF), JPEG  
**DISPLAY:** Fixed 3in, 921k dots  
**ISO RANGE:** 100-51,200  
**EXPOSURE MODES:** PASM, Sensitivity Priority, Auto Picture, Scene  
**DRIVE MODE:** Single, Continuous, Self-Timer, Remote, Exposure Bracketing  
**MOVIE MODE:** 1920x1080 (30, 25, 24fps), 1280x720 (60, 50, 30, 25, 24fps)  
**DIMENSIONS:** 96.5 x 129 x 70mm  
**WEIGHT:** 650g

## VERDICT

The K-500 is perhaps the best-specified entry-level DSLR you'll find, with a large pentaprism viewfinder, 6fps burst mode and competitive image quality. Unfortunately, it's held back by the loss of the active AF point superimposed in the viewfinder. If you can overcome this, you'll be rewarded with a capable DSLR.

## BEST FOR

- People who value specs and value for money
- Those wanting an entry-level DSLR that's easy to handle
- Shooting indoor scenes in particular

## PROS

- Excellent set of features compared to the competition
- Comfy and large grip
- Image quality • Detail

## CONS

- AF point not superimposed in viewfinder
- Noisy AF from bundled lens

## FEATURES

PERFORMANCE  
 DESIGN  
 IMAGE QUALITY  
 VALUE

18/20  
 16/20  
 18/20  
 18/20  
 18/20



# CANON EOS 1200D £450



The Canon EOS 1200D is equipped with a new 18MP APS-C CMOS sensor - a significant increase in resolution over the 12.2MP chip found in its predecessor, the 1100D. This is paired with a Canon DIGIC 4 image processor to facilitate a burst speed of 3fps, up to a maximum 69 consecutive JPEG files or six Raw images.

On the back the 1200D is equipped with a fixed 3in, 460k-dot TFT LCD. The 1200D is bundled with a 18-55mm f/3.5-5.6 kit lens that features a newly developed image stabilisation (IS) system. Video recording has also been improved with the 1200D capable of shooting 1080p Full HD at 30, 25 or 24fps. Battery life has fallen to around 500 shots per charge though - 200

shots fewer than the 1100D. In terms of build quality, the 1200D does initially feel a bit plasticky, however it's still a big improvement over the 1100D. It's a comfortable camera to hold with functions such as AF Mode and ISO accessed directly through the camera's d-pad. The dedicated Quick Menu button next to the d-pad is also useful as it allows for one-touch access to a host of commonly used functions. The 1200D features a nine-point AF module, which is speedy enough when the camera is used through the viewfinder. Unfortunately the AF feels noticeably sluggish when used in Live View mode though. With a 63-area iFCL colour-sensitive metering system (the same module that's found inside the much more expensive EOS 7D), the 1200D delivers accurate exposures, with the camera striking a good balance between shadow and highlight detail. The Automatic White Balance (AWB) setting delivers accurate colour, and there's little sign of either luminescent or colour noise between ISO 100 and 1600. Images at ISO 6400 remain printable at A4 size, but ISO 12,800 is best reserved for extreme situations.

## KEY SPECS

**SENSOR:** 18MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3in, 460k dots  
**ISO RANGE:** 100-6400 (exp to 12,800)  
**EXPOSURE MODES:** PASM, Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 129.6 x 99.7 x 77.9mm  
**WEIGHT:** 480g

## VERDICT

Compared to some rivals, namely the Nikon D3300 and Pentax K-50, the 1200D's specification is underwhelming. However, the AF speed and high ISO performance are excellent. While a higher burst speed and more AF points would be nice, the 1200D is more than capable for beginner DSLR photographers.

## BEST FOR

- Novices looking for their first DSLR
- Anyone seeking better image quality than a compact
- Those working to a strict budget but want a DSLR model

## PROS

- Lightweight design
- Great value for money
- Performance at higher ISO setting • EOS companion app

## CONS

- Lacking Wi-fi as standard
- Could benefit from more AF points
- Low burst speed

## FEATURES

PERFORMANCE  
 DESIGN  
 IMAGE QUALITY  
 VALUE

17/20  
 17/20  
 18/20  
 18/20  
 19/20





# NIKON 1 J4 £500



The Nikon 1 J4 follows on the J3, arriving with an 18.4MP 1in CX-format sensor and a really impressive performance with regard to speed. Capable of shooting up to 20 frames per second at full resolution, this jumps up to 60fps if you're happy to shoot in fixed AF thanks to the camera's electronic shutter. Other improvements include a substantial raise in the ISO sensitivity range to 160-12,800, while there's also the added benefit of a jump in battery life to some 300 images on a single charge. The rear of the camera houses an impressive 3in, 1,037k-dot LCD touchscreen and there's Wi-fi too for hassle-free transfer of images to mobile devices.

Particularly welcome is the access to AF point selection through the touchscreen, with swipe and pinch-to-

zoom functionality also being a bonus. The body is noticeably more refined than the J3 and its design will certainly appeal to the style-conscious. Something that might present an issue is the lack of any type of handgrip to get a solid grasp of the camera when your hands are wet or cold.

The shooting modes include Auto, Best Moment Capture, and Creative, so it's perhaps no surprise then that the J4 caters more for the beginner photographer than advanced shooters, and as a result, it's often easiest to use the auto setting if you're shooting in situations that demand quick adjustment of camera settings.

Despite the metering system being reliable, the disappointment is the J4's dynamic range, which doesn't retain a great level of detail in shadow or highlight areas. Resolution and detail captured is in line with what's to be expected from a camera of its type and the performance at the lower end of the ISO scale is respectable. Above ISO 800 however, images suffer from a loss of detail and aggressive noise reduction applied by the camera, meaning these settings are best avoided.

## KEY SPECS

**SENSOR:** 18.4MP CX-format CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** 3in, 1,037k dots  
**ISO RANGE:** 160-12,800  
**EXPOSURE MODES:** PASM, Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-Timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/30p  
**DIMENSIONS:** 99.5 x 60 x 28.5mm  
**WEIGHT:** 232g inc battery and card

## VERDICT

Despite the impressive headline features found on the J4, the issues with the camera's operation are a pain, while the kit lens is less than impressive and the model really struggles at the higher ISO settings. That said, in terms of the burst speed and AF performance, it's hard to find a CSC which comes close to the speed it offers.

### BEST FOR

• Those who'd like to shoot at breathtaking speeds (20fps with continuous AF enabled, or up to 60fps in fixed AF) • Wi-fi users with mobile devices such as smartphones and tablets

### PROS

• Lightning-fast continuous shooting • Excellent touchscreen • New chassis design is welcome

### CONS

• Issues with shutter noise and readout • Poor kit lens • High ISO performance

FEATURES	18/20
PERFORMANCE	18/20
DESIGN	17/20
IMAGE QUALITY	17/20
VALUE	18/20



# SONY A5100 £549



The A5100 replaces the NEX-5T and uses a 24MP Exmor APS-C sensor that boasts a substantial ISO range of 100-25,600. Delivering a reasonable continuous rate of 6fps, one of its real highlights is the specification of the AF set-up – an element aided by the camera's fast Bionz-X processor.

The autofocus system features a collection of 179 points which cover 90% of the camera's frame. This Hybrid set-up is made up of on-chip phase detection as well as 25 contrast AF points around the centre of the sensor.

Autofocus aside, the A5100 comes with a 3in, 921k-dot touchscreen that's of the vari-angle variety and shoots full HD video at a range of frame rates from 24p through to 60p. To be expected, it comes with Wi-fi and NFC connectivity.

In the hand it's a remarkably compact

CSC that feels strong despite its largely plastic construction. The leatherised texture to the grip is pleasing and the vari-angle screen is welcome, especially when there's such a demand from those who like to shoot self-portraits.

With a half-press of the shutter, the A5100 acquires focus instantly and continues to do so even in low light. It's hard to knock the AF performance, but we would say it lacks proliferation of physical controls and the touchscreen operation isn't quite as comprehensive as some might like. Video users might find the lack of a microphone output somewhat disappointing, but in all other respects video quality is seriously good.

In terms of dynamic range, the results are almost identical to those delivered by the A6000, with a good amount of detail in shadow and highlight areas. Both luminance and chroma noise starts to become evident above ISO 800, while noise reduction artefacts also make themselves evident. As for detail, it performs much in line with what you would expect from an APS-C DSLR, though detail does have a tendency to gradually drop off above ISO 3200 to its ISO ceiling of 25,600.

## KEY SPECS

**SENSOR:** 24MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** 3in, 921k dots  
**ISO RANGE:** 100-25,600  
**EXPOSURE MODES:** PASM, iAuto, Superior Auto, Scene  
**DRIVE MODE:** 6fps  
**MOVIE MODE:** 1920 x 1080p Full HD at 60p, 60i, 24p  
**DIMENSIONS:** 110 x 63 x 36mm  
**WEIGHT:** 283g inc battery and card

## VERDICT

The A5100 is an impressive all-round camera, delivering a wide range of the Alpha 6000's performance and functionality but at a lower price point. If you can do without a viewfinder, as well as some of the more advanced controls found on the A6000, you'll be wise to consider the A5100 as it's one of the best options in its class.

### BEST FOR

• Users who'd like a CSC with an incredibly fast autofocus system • Resolving high levels of detail from its APS-C size sensor • Video users who don't use an external microphone

### PROS

• Tough body • Good image quality • Autofocus performance

### CONS

• Touchscreen not as comprehensive as competitors • No mic socket

FEATURES	18/20
PERFORMANCE	19/20
DESIGN	17/20
IMAGE QUALITY	18/20
VALUE	18/20



# NIKON D3300 £600



The Nikon D3300 retains the class-leading 24.2MP APS-C CMOS sensor of its predecessor, however the anti-aliasing filter has been removed to improve sharpness. The new EXPEED 4 image processor inside the D3300 increases maximum ISO to 25,600 and also boosts continuous shooting from 4fps to 5fps. On the back, the D3300 retains the fixed 3in, 920k-dot LCD found on its predecessor.

It also features the same 420-pixel RGB sensor and 11-point AF system that served the D3200 so well. The D3300 retains the Guide Mode of its predecessors, complete with the eye-catching graphical rear display. This gives beginners a visual reference point to the settings they're changing.

The aperture graphic, for example, gets larger and smaller relative to the selected setting. There's also a '?' button which can be used to activate a more in-depth explanation of the settings being used. The body is constructed from a polycarbonate shell as the D3200, although the body is 25g lighter. The redesigned 18-55mm kit lens, meanwhile, now has a collapsible design to make it some 30% smaller and 25% lighter. The optical viewfinder has also been improved, and now delivers 0.85x magnification compared to 0.78x on the D3200. Autofocus performance is decent, with the 11 AF points well spread out across the frame. With regards to image quality, the 'Standard' colour setting delivers a pleasingly natural palette, while the 'Vivid' preset mode adds extra oomph. Thanks to the class-leading resolution and removal of the low-pass filter, the D3300 resolved 34 lines per mm (lpmm) on our test chart, reducing to 28 lpmm at ISO 6400 – very impressive indeed. Although there are signs of colour noise at ISO 800, it's not until ISO 12,800 that luminance noise becomes a real issue.

## KEY SPECS

**SENSOR:** 24.2MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3in, 921k dots  
**ISO RANGE:** 100-12,800 (exp to 25,600)  
**EXPOSURE MODES:** PASM, Auto, Scene, Guide  
**DRIVE MODE:** Single, Continuous, Self-Timer, Remote, Quiet  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/50/30/25/24fps  
**DIMENSIONS:** 124 x 98 x 75.5mm  
**WEIGHT:** 460g inc battery and card

## VERDICT

The Nikon D3300 is an excellent demonstration of what entry-level DSLRs can offer. It does lack inbuilt Wi-fi connectivity, though this is probably understandable owing to the impressively low price-tag. If you're after an entry-level DSLR with a high resolution, the D3300 should be near the top of your wish list.

## BEST FOR

• Novices looking to step up to DSLRs • If you want to learn advanced DSLR features as you shoot • HD video with the option to attach an external mic

## PROS

- Low price-tag • Impressive burst mode • Reduction in size of kit lens
- High-resolution sensor

## CONS

- Lack of built-in Wi-fi might disappoint some users • Issues with noise apparent at lower ISO

FEATURES	18/20
PERFORMANCE	18/20
DESIGN	18/20
IMAGE QUALITY	17/20
VALUE	19/20
★★★★★	

# CANON EOS 700D £750



Based around an APS-C CMOS sensor the 700D retains the same 18MP pixel count that's offered by recent EOS models – an interesting decision given that some other manufactures have opted for 24MP sensors in their mid-range models.

The 700D employs a nine-point AF system that uses the same diamond formation found in the 650D. All nine points are of the superior cross-type variety. The 700D's optical viewfinder offers 95% coverage. This is complemented by a vari-angle 3in, 1,040k-dot LCD display on the back that also offers touchscreen control. In terms of build quality the 700D benefits from a stainless steel chassis encased in a polycarbonate resin shell. It does feel

a little plasticky, but is comfortable to hold and offers a secure grip too. With the 18-55mm STM lens attached, autofocus performance on stationary subjects is both fast and silent. Using the 700D in live view, the combination of the Hybrid AF system and STM lens results in impressively quick autofocus and pleasingly smooth transitions. Focus tracking is possible during live view too, and provided that your subject doesn't move too erratically, the camera does a good job of maintaining focus. While the maximum 5fps burst mode is useful it can only shoot six consecutive Raw files before the buffer fills. Things are a little better when shooting JPEG images, with a maximum 22 consecutive frames possible. Auto White Balance is generally consistent, delivering pleasingly natural-looking shots. Shooting under artificial light can occasionally result in cool-looking images though. The 63-zone metering system generally delivers accurate exposures, although it can be a touch inconsistent in tricky light. Low ISO settings are devoid of image noise, with texture beginning to become noticeable above ISO 800.

## KEY SPECS

**SENSOR:** 18MP APS-C CMOS  
**FILE FORMATS:** Raw, JPEG, Raw+JPEG  
**DISPLAY:** Fixed 3in, 1040k dots  
**ISO RANGE:** 100-12,800 (exp to 25,600)  
**EXPOSURE MODES:** PASM, Intelligent Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 133.1 x 99.8 x 78.8mm  
**WEIGHT:** 580g with battery and card

## VERDICT

The EOS 700D is essentially identical to its predecessor – the 650D. As such, it's difficult to recommend it as an upgrade model for anyone with a recent EOS DSLR. Those with a model older than the 500D are likely to be more satisfied with the improvements on offer here. Those looking for their first DSLR should consider it too.

## BEST FOR

• Those seeking their first DSLR • A good balance of features, size, price and performance  
 • Low-light shooting up to ISO 6400

## PROS

- Responsive and well-implemented touchscreen
- Light body • Fast AF • Noise control • Video quality

## CONS

- Can feel a little plasticky
- Limited number of AF points • Buffer performance

FEATURES	18/20
PERFORMANCE	18/20
DESIGN	18/20
IMAGE QUALITY	18/20
VALUE	18/20
★★★★★	



# NIKON D5300 £830



In addition to introducing Wi-fi connectivity, Nikon has made a number of significant improvements to the Nikon D5300 over its predecessor, the D5200. While the newer model sticks with the same 24.2MP APS-C CMOS sensor, sharpness has been boosted thanks to the removal of the optical low-pass filter.

Continuous shooting maxes out at 5fps and the D5300 retains the same 39-point AF system of the D5200, which includes nine cross-type sensors. Autofocus performance impresses on the whole, although the bundled 18-55mm kit lens is a little on the noisy side for video capture. The D5300 comes equipped with a large 3.2in, 1,037k-dot LCD screen, which is of the

vari-angle variety for maximum flexibility. Sadly, there's no touchscreen functionality though. Build quality sits somewhere between the cheaper D3200 and more expensive D7100. One of the consequences of the larger screen are smaller buttons below the d-pad for zooming in playback mode. Unlike models from higher in the Nikon DSLR range the D5300 lacks a secondary command dial to adjust aperture independently of shutter speed when using the camera in manual mode. In terms of image quality the D5300 delivers rich, punchy and vibrant colour straight out of the camera. Resolving 28 lines per mm (lpmm) on our test chart, the D5300's sensor also delivers impressive levels of detail, allowing you to crop aggressively without a disastrous effect on image quality. Although a faint trace of luminance noise is introduced at ISO 800, this can be removed using noise reduction techniques. Colour noise doesn't appear until ISO 6400 though. Higher sensitivity settings such as ISO 3200 and 6400 are usable on a day-to-day basis. ISO 12,800 and 25,600 are best avoided if possible.

## KEY SPECS

**SENSOR:** 24.2MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw (NEF), Raw+JPEG  
**DISPLAY:** Vari-angle 3.2in, 1037 dots  
**ISO RANGE:** 100-12,800 (exp to ISO 25,600)  
**EXPOSURE MODES:** PSAM, Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/50/30/25/24fps  
**DIMENSIONS:** 125 x 98 x 76mm  
**WEIGHT:** 480g

## VERDICT

While it may be a very subtle upgrade from the D5200, the added refinement makes the D5300 a much more rounded proposition, though we still feel that a touchscreen is missing. If a touchscreen isn't one of your main concerns, it remains an excellent DSLR and it's hard to pick faults in terms of image quality or its build and finish.

## BEST FOR

• Those looking for a well-specified and easy to use entry-level DSLR • Those wanting to share images on the move • Superb images

## PROS

• Superb image detail  
 • Excellent build • Fast AF acquisition • Wi-fi • User interface • Inbuilt mic port

## CONS

• Lacks touchscreen functionality • Poor app performance • Noisy kit lens • No headphone port

FEATURES	19/20
PERFORMANCE	18/20
DESIGN	18/20
IMAGE QUALITY	19/20
VALUE	17/20



# PENTAX K-5 II £870



Pentax has given its four-year-old K-5 model a modest makeover to create the second-generation K-5 II. Interestingly, the newer model retains the same 16.28MP sensor of its predecessor, with the main update being its new SAFOX X autofocus module. Pentax claims that this offers 'the broadest autofocus EV range in its class'.

This new system offers 11 AF points as before, with nine of these being of the cross-type variety. Another change is the newer model's 3in, 921k-dot LCD display, which now uses a gapless design between the display and the tempered outer panel. Pentax claims that helps to reduce internal reflections, with the anti-glare film on the outer

panel also helping to improve visibility. The optical viewfinder, meanwhile, offers 100% coverage - impressive for a mid-range DSLR. Whether the Pentax K-5 II is an attractive DSLR or not is subjective, but one thing that's difficult to dispute is its utilitarian design. The grip is substantial and rubbered, while the command dial travels freely when turned. The focus-pattern selector control is unnecessarily stiff, though, while the flash-sync port plug is not only awkward to remove but also easy to lose. Backing up Pentax's bold AF claims, the K-5 II offers impressively consistent focus in low light, even when faced with low-contrast scenes. Even with the AF Assist light disabled the K-5 II manages to lock-on against barely-lit subjects within a couple of seconds. The Auto White Balance system also performs well when used in natural light, while video quality is also better than expected. JPEGs see a slight boost in contrast compared to unadulterated Raw files, with details better defined and colours more appealing too. Raw files can easily be boosted in post-processing. A consistent exposure performance was also noted on test.

## KEY SPECS

**SENSOR:** 16.28MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3in, 921k dots  
**ISO RANGE:** 100-12,800 (exp to 80-51,200)  
**EXPOSURE MODES:** PASM, Sensitivity Priority, Auto  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 25fps  
**DIMENSIONS:** 97 x 131 x 72.5mm  
**WEIGHT:** 760g

## VERDICT

That the Pentax K-5 II is a minor upgrade on the Pentax K-5 is not necessarily a bad thing, as the Pentax K-5 was an impressive model in itself. Its headline improvement of a more sensitive AF system is minor although combined with the changes to the LCD screen and the lower launch price it's unquestionably a better choice.

## BEST FOR

• Superb image quality in all lighting conditions  
 • Enthusiast photographers • Those shooting a range of different subjects

## PROS

• Excellent build • Large viewfinder • Very capable AWB • Impressive low-light AF • Weather-sealing

## CONS

• Awkward focus point select dial • Noisy kit lens • Fiddly flash sync cover

FEATURES	19/20
PERFORMANCE	18/20
DESIGN	17/20
IMAGE QUALITY	19/20
VALUE	17/20



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# CANON EOS 70D £1090



In a clean break from the regular 18MP sensor found in previous entry-level and mid-range Canon DSLRs, the EOS 70D uses an all-new 20.2MP Dual Pixel CMOS AF sensor. This is partnered by Canon's powerful DIGIC 5+ processor to deliver a continuous shooting speed of 7fps, and an standard ISO range of 100-12,800. The 70D's innovative APS-C sensor uses two photodiodes for each pixel, with one reserved for phase-detect AF duties.

This enables the camera to do away with the need for contrast-detect AF during live view. It's undoubtedly a huge step up from the 60D. The 70D's optical viewfinder offers 98% coverage and a magnification of 0.95x, while a vari-angle 3in, 1,040k-dot LCD display

sits on the back, offering some touchscreen control over the camera. The built-in flash doubles as an Integrated Wireless Transmitter to offer off-camera flash control for compatible flashguns, and the 70D also offers built-in Wi-fi functionality for remote control and image transfer. The 70D's body is constructed from aluminium and polycarbonate resin with glass fibre, and feels especially solid. Those upgrading from a triple-digit EOS body will immediately notice the bulkier size and larger grip. Thanks to the new sensor, AF performance in live view represents a massive leap forward for DSLRs. That said, it's still not perfect. When light levels drop, autofocus becomes more hesitant and isn't quite as good as the best system cameras. The 70D's colour rendition is pleasing, and the Auto White Balance also performs well to produce neutral images under a range of lighting conditions. The 20.2MP sensor resolves crisp detail, with a very faint hint of luminance noise creeping in at ISO 1600 and 3200. ISO 6400 is impressive too and though chroma noise is apparent, it's not detrimental to the final image.

## KEY SPECS

**SENSOR:** 20.2MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Vari-angle 3in, 1,040k-dots  
**ISO RANGE:** 100-12,800 (exp to 25,600)  
**EXPOSURE MODES:** PASM, Scene Intelligent Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-timer, Remote  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 139 x 104.3 x 78.5mm  
**WEIGHT:** 755g with battery and card

## VERDICT

For the enthusiast, the EOS 70D is one of the most complete DSLRs available. It has a sharp and responsive touchscreen and feels well put together and satisfying to shoot with. The swift AF performance is likely to revolutionise the way future DSLRs perform. Overall, the EOS 70D is a very impressive and capable APS-C DSLR.

### BEST FOR

- Enthusiast photographers • Excellent handling with its touchscreen and on-body controls
- Those wanting a fast AF performance

## PROS

- AF performance in live view • 19-point AF system
- Responsive touchscreen interface • Wi-fi connectivity

## CONS

- Creative filters only active during live view

### FEATURES

PERFORMANCE

DESIGN

IMAGE QUALITY

VALUE

19/20

18/20

18/20

18/20

18/20



# FUJIFILM X-T1 £1100



Positioned below the X-Pro1, the X-T1 employs the same 16.3MP APS-C X-Trans sensor. This advanced chip houses more than 100,000 phase-detect pixels on its surface, which combine with the camera's standard contrast-detect AF module to form a Hybrid-AF system. The X-T1 offers an impressive maximum continuous shooting speed of 8fps.

On the back there's a 3in, 1,040k-dot LCD display, and while it's of the tiltable design for easy self-portraits, there's sadly no touchscreen functionality. The 2.36m-dot electronic viewfinder is one of the best on the market. The X-T1 also offers Wi-fi connectivity allowing you to control the camera remotely via a dedicated smartphone/tablet app. In

Aperture-priority mode, aperture is controlled using the aperture ring on the lens, something that will doubtless please old-school SLR users looking for a nostalgic shooting experience. Many of the buttons can be customised too, while the XT-1's magnesium alloy body feels reassuringly solid. More than 70 weather seals are in place to keep out moisture and dirt too. The viewfinder is larger than the optical variety found on the pro-level Canon EOS-1DX and thanks to a magnification rate of 0.77x, the view is far from tunnel-like either. Focus is almost instantly gained and in terms of overall speed, it's comparable to Panasonic's Light Speed AF system. In terms of image quality, the X-T1 delivers pleasingly natural tones with accurate colour in a range of conditions. The 256-zone metering system rarely fails to impress and the wide dynamic range allows you to retrieve a high level of detail from shadow and highlight areas provided that you're happy to shoot in Raw. Luminance and colour noise is handled well between ISO 100 and 800, with a fine level of grain creeping in as you move towards the higher ISO 3200 and 6400 settings.

## KEY SPECS

**SENSOR:** 16.3MP APS-C X-Trans II CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Tilttable 3in, 1,040k-dots  
**ISO RANGE:** 200-6400 (exp to 100-51,200)  
**EXPOSURE MODES:** PASM  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/30fps  
**DIMENSIONS:** 129 x 89.8 x 46.7mm  
**WEIGHT:** 440g

## VERDICT

With the X-T1, Fujifilm has continued to improve upon what is already one of the most successful ranges in the market of late. The X-Trans sensor delivers fantastic results, the build quality is sublime and it really impresses in the hand. A silver finish would have been well received, but on the whole it's a very appealing CSC.

### BEST FOR

- Portability with no sacrifice in image quality
- Highly desirable, attractive design
- Delivering a performance exceeding expectations for the price

## PROS

- Design • Handling • Image quality • Class-leading viewfinder • 8fps burst shooting • Quick AF • Wi-fi

## CONS

- Lack of touchscreen
- JPEG only at expanded ISO settings • Battery life could be better (350 shots)

### FEATURES

PERFORMANCE

DESIGN

IMAGE QUALITY

VALUE

19/20

18/20

19/20

19/20

18/20



# NIKON D7100 £1100



Introduced as a replacement for the popular but aging D7000, the D7100 is an enthusiast-level DSLR built around a 24.1MP APS-C sensor. In keeping with other recent Nikon DSLRs the D7100's sensor has had its anti-aliasing filter removed for the benefit of detail retention. The D7100's AF module sees a marked improvement over its predecessor; while the Nikon D7000 offered a 39-point system including nine cross-type points, the Nikon D7100 increases this to 51 points including 15 cross-type points.

The pentaprism optical viewfinder provides 100% coverage and 0.94x magnification. Furthermore, an OLED panel has been added in place of the LCD, and this is used to display details

such as grid lines and the levelling function. Compared to the D7000, the rubber thumb rest now extends further downwards, and a new 'i' button joins the previous four on the left-hand side. Build quality is undoubtedly solid. Unlike some other models whose outer casings are constructed from either magnesium alloy or polycarbonate, the D7100 blends both to create a tough yet lightweight shell. On the back of the camera, the 3.2in, 1,229k-dot LCD display produces good contrast and detail, is sufficiently bright at default settings and also delivers excellent viewing angles. Above the screen, the pentaprism viewfinder is bright and clear, and offers a 100% field-of-view. The D7100's on-board 51-point AF system covers a good portion of the viewfinder and includes 19 cross-type sensors. The D7100 produces accurate, lifelike colour, with the Auto White Balance rarely making any errors of judgement. There isn't a great deal to fault with exposure metering either, but the main concern is noise; a slightly gritty texture can be seen as low as ISO 400 in most scenes. Processing Raw files is advised for more critical work.

## KEY SPECS

**SENSOR:** 24.1MP APS-C CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3.2in TFT LCD screen  
**ISO RANGE:** 100 - 6400 (exp to 25,600)  
**EXPOSURE MODES:** PASM, Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-timer, Quiet  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 135.5 x 106.5 x 76mm  
**WEIGHT:** 765g with card and battery

## VERDICT

The D7100 is perhaps one of the most complete enthusiast DSLRs we've seen, with an abundance of functionality packed into a reasonably compact body. If burst shooting or low-light photography is your thing it may not be ideal, but with its impressive spec, many will consider it the camera they've been waiting for.

## BEST FOR

- Accurate, lifelike and highly detailed images
- Fuss-free exposures
- Those looking to upgrade from a consumer-orientated DSLR

## PROS

- Superb LCD
- Responsive
- Accurate AWB
- Intuitive metering system
- Highly customisable

## CONS

- Processing times
- Locking buttons make dials fiddly
- Image noise
- AF could be faster

FEATURES	20/20
PERFORMANCE	17/20
DESIGN	19/20
IMAGE QUALITY	17/20
VALUE	17/20



# PANASONIC LUMIX GH4 £1300



The GH4's big claim to fame is that it's the first mirrorless system camera to shoot 4K video. Thankfully, this is just the tip of the iceberg though as there's a good deal more to it than 4K video. The GH4 is built around a reworked 16.05MP Live MOS sensor, which has been paired with a new quad-core Venus Engine processor to give the GH4 significant improvements over the GH3, most significantly in ISO sensitivity and noise control.

With a native ISO range of 200-25,600, the GH4 is better equipped for low-light situations. Thanks to Panasonic's Depth from Defocus (DFD) technology, the GH4 is capable of achieving focus at a blistering speeds; in the right conditions, it takes just 0.07

seconds. The GH4 can also burst shoot with continuous AF at 7.4fps (12 in AF-S mode), making it an especially good camera for capturing fast-moving action with. In terms of build quality, the GH4 is heavier than its predecessor and feels more solid in the hand thanks to its metallic chassis and extensive weather sealing. The only complaint regarding the design is the controls; the GH4 is equipped with five customisable function (Fn) buttons, which is likely to be intimidating to the novice user. In terms of its headline feature the GH4 can record 4096 x 2160-pixel video at 24p with a bitrate of 100Mbps, and 1080p Full HD video with a maximum bit rate of 200Mbps. Brand new to the GH4 is a 2.36-million-dot OLED live viewfinder. Boasting 1.34x magnification and a 100% field-of-view, the EVF is one of the closest equivalents to an optical viewfinder we've yet seen. The EVF is complemented by a 3in, 1,036k-dot vari-angle touchscreen. The GH4 produces generally decent colour, albeit lacking a little punch in the standard settings. The 1,728-zone multi-pattern metering system puts in an exemplary performance with excellent exposures.

## KEY SPECS

**SENSOR:** 16.05MP Four Thirds Live MOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Vari-angle 3.2in, 1,036k-dot touchscreen  
**ISO RANGE:** 200-25,600 (exp to base 100)  
**EXPOSURE MODES:** PASM, iAuto  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 4096 x 2160 4k at 24fps  
**DIMENSIONS:** 133 x 93 x 84mm  
**WEIGHT:** 560g

## VERDICT

Significantly more than just 'the mirrorless 4K camera', the GH4 looks to be a real jack-of-all-trades. As well as pro-level video you get stunning, rich images delivered with snappy autofocus. It's not perfect, with unreliable tracking AF and an over-complex control set, but its feel, handling and style are all impressive. A commendable CSC.

## BEST FOR

- Freezing fast subjects with snappy autofocus and burst shooting
- Superior quality video
- Solid DSLR-styled feel in the hand

## PROS

- Impressive 4K video
- Durable weather-sealed body
- Very fast autofocus
- DSLR styled design

## CONS

- Weak Tracking AF
- Higher-resolution sensor would have been welcome
- Complicated controls

FEATURES	19/20
PERFORMANCE	18/20
DESIGN	17/20
IMAGE QUALITY	17/20
VALUE	18/20





# OLYMPUS OM-D E-M1 £1300



The OM-D E-M1 succeeds the E-5 as Olympus' pro-spec Four Thirds system camera. Built around a 16.3MP sensor the E-M1 differs from the E-M5 in two key areas: the absence of a low pass filter and the inclusion of an on-sensor phase-detect AF system. To reduce the risk of aliasing and moiré, Olympus has introduced a TruePic VII image processor, which features Fine Detail Technology II. The E-M1's five-axis sensor-shift anti-shake system is effective to four stops of correction and a continuous burst of up to 10fps is available provided that five-axis IS is switched off. Elsewhere, there's an impressive 2.36m-dot EVF with a 1.48x magnification while the tiltable 3in, 1,040k-dot rear display offers

touchscreen control over the camera.

With a plethora of Art Filters, Wi-fi connectivity and a new PC socket, one of the only features the E-M1 lacks is a built-in flash. A detachable flash is supplied in the box though, which attaches via the hotshoe. The E-M1 features a tough but light, weather-sealed magnesium chassis. The speed at which the E-M1 acquires focus in Single AF is incredibly snappy thanks to its 240fps refresh rate. The Dual Fast AF system also addresses the sluggishness of Continuous AF, and is now a viable option for those looking to capture pin-sharp action shots. If you're unsure about EVFs, we can safely say that your opinion will change once you've raised the E-M1 to your eye – it displays a crystal-clear image from corner-to-corner, while the screen is also clear and extremely responsive. The AWB system in the main performs well, with punchy colours straight out of camera. The 324-zone multi-pattern metering can't be faulted either, and Raw files resolve 25 lpmm at ISO 200 – improving on the E-M5. There are no signs of image noise until ISO 1600, and at ISO 6400 the results are usable.

## KEY SPECS

**SENSOR:** 16.3MP Micro Four Thirds Live MOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Tilttable 3in, 1040k dots touchscreen  
**ISO RANGE:** 200-25,600 (exp to base 100)  
**EXPOSURE MODES:** PASM, iAuto, Art, Scene  
**DRIVE MODE:** Single, Continuous, AF Tracking, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 30fps  
**DIMENSIONS:** 130 x 93.5 x 63mm  
**WEIGHT:** 497g with card and battery

## VERDICT

The E-M1 is a camera that doesn't disappoint and any enthusiasts or pros won't be left wanting. Build quality and finish is stunning, while the speed and accuracy of the AF is probably the best we've seen from a CSC. It's a camera that's a pleasure to use. Put simply, it's not just one of the best CSC models around, it's one of the best full stop.

## BEST FOR

• Those after a great-performing, weather-sealed alternative to a DSLR • Travel and reportage photographers • Existing PEN and E-series shooters

## PROS

- Build quality • Electronic viewfinder is excellent • Fast and responsive AF system
- Image quality

## CONS

- JPEG files a little over-processed • Controls can be overwhelming
- One SD card slot

FEATURES	19/20
PERFORMANCE	18/20
DESIGN	19/20
IMAGE QUALITY	18/20
VALUE	18/20



# CANON EOS 6D £1700



Cheaper, smaller and lighter than any existing Canon full-frame DSLR, the EOS 6D is equipped with a 20.2MP sensor and Canon's powerful DIGIC 5+ image processor – the same processor used inside the 5D Mark III. This combination provides a native sensitivity range of ISO 100-25,600 which can be extended to a base ISO 50 and upwards to an equivalent of ISO 102,400. The 6D offers a maximum continuous burst rate of 4.5fps.

The EOS 6D's 11-point focusing system is entirely new, though it's disappointing to see only a single cross-type sensor in the middle, with ten additional points scattered around the perimeter. The optical viewfinder, meanwhile, provides 97% frame

coverage and 0.71x magnification, while the 3in rear display boasts a 1,040k-dot resolution. The 6D offers Wi-fi connectivity, and complements this with a built-in GPS system – a rarity among DSLRs. In terms of design and build the 6D shares characteristics with the 5D Mk III minus a few subtle differences. The rubberised handgrip isn't as chunky and it's also noticeably lighter in the hand. The layout of the top-plate is clear, with independent buttons to control AF mode, drive mode, metering modes and ISO. The EOS 6D excels in terms of its low-light AF performance. The central cross-type AF point can lock onto subjects right down to -3EV, which enables the 6D to lock on even in extremely dark situations. That said, it can't quite match the Nikon D610 for advanced AF tracking. The 63-zone metering system can be relied on to attain accurate exposures. The 6D's sensor is capable of resolving finely spaced horizontal lines right down to 32 lines per mm (lpmm), which is equal to its main rival – the Nikon D600 – at the same ISO sensitivity. Up to ISO 3200 you'll get clean, noise-free images.

## KEY SPECS

**SENSOR:** 20.2MP Full-frame CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3in, 1040k dots  
**ISO RANGE:** 100-25,600 (exp to 100-102,400)  
**EXPOSURE MODES:** PASM, Scene Intelligent Auto, Scene  
**DRIVE MODE:** Single, Continuous, Self-timer, Silent  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 144.5 x 110.5 x 71.2mm  
**WEIGHT:** 755g with battery and card

## VERDICT

It's great to finally see a new full frame body in Canon's line-up for under £2,000, and for APS-C DSLR users considering the jump up to full frame it's a logical – though still not exactly cheap – option. The addition of Wi-fi is excellent, and though it's no 5D Mark III, it goes above and beyond what most enthusiasts are calling out for.

## BEST FOR

• Enthusiasts wanting to upgrade from a DSLR to full frame • Travel photography because of the inbuilt GPS and Wi-fi • Shooting in low light

## PROS

- Image quality • ISO performance • Inclusion of both Wi-fi and GPS • AF performance in low light

## CONS

- One cross-type AF point
- JPEG sharpness
- Playback zoom control
- 97% viewfinder

FEATURES	18/20
PERFORMANCE	18/20
DESIGN	18/20
IMAGE QUALITY	19/20
VALUE	18/20



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# SONY ALPHA 7R £1700



Whereas the Alpha 7 employs a 24.3MP sensor, the Alpha 7R is fitted with a 36.4MP Sony Exmor CMOS chip. The anti-aliasing filter has been removed too in an effort to retain maximum detail and sharpness. This is paired with Sony's latest BIONZ X processor, which allows the 7R to reach a maximum continuous shooting speed of 4fps in Speed Priority Continuous mode.

Video capture at full 1080p resolution is supported at a frame rate of either 60 or 24fps. An external microphone socket is also included, as is a socket for headphones to monitor audio. In addition, the 7R offers both Wi-fi and NFC technology, allowing users to transfer images wirelessly from the camera to a smartphone or tablet using

the Sony PlayMemories app. Build quality is excellent. The 7R's magnesium-alloy shell feels up to the rigours of daily shooting, and further benefits from full weather-sealing for wet-weather use. The back of the camera is fitted with a 3in, 921k-dot LCD display, while above this sits a 2.4m-dot electronic viewfinder. The tiltable design allows the screen to be pulled out and angled for low and high shooting opportunities, however it does lack touchscreen functionality. Used in evaluative metering mode the 7R can be relied upon to deliver even exposures straight out of the camera. While the contrast-detection system is fast enough in good light, it does begin to slow when light levels drop. The 7R's sensor delivers outstanding resolution, and even managed to resolve every line on our resolution chart – a performance in keeping with the Nikon D800 and D800E. There are signs of luminance noise at ISO 800, although this isn't a detriment to overall image quality. At ISO 1600 colour noise makes a slight appearance, although once again this isn't a major issue, with ISO 6400 proving eminently usable.

## KEY SPECS

**SENSOR:** 36.4MP Full frame Exmor CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Tiltable 3in, 921k dots  
**ISO RANGE:** 50-25,600  
**EXPOSURE MODES:** PASM, iAuto, Superior Auto, Scene, Panorama  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/25fps  
**DIMENSIONS:** 126.9 x 94.4 x 48.2mm  
**WEIGHT:** 407g body only

## VERDICT

Although the Alpha 7R is more expensive than the Alpha 7, if you're a landscape photographer who needs the extra resolution it's a worthy investment. There are some reservations about the camera's focusing performance and battery life, while the lens range is limited, but it remains one of the best CSCs on the market.

## BEST FOR

- Those looking for the best detail possible in a small and lightweight body • Wi-fi and NFC
- DSLR-like handling

## PROS

- Fantastic image quality
- High-end resolution
- Solid video specification
- Robust build

## CONS

- AF performance not as strong as Alpha 7
- Currently a limited native lens line-up

## FEATURES

PERFORMANCE

DESIGN

IMAGE QUALITY

VALUE

19/20

17/20

17/20

19/20

18/20



# NIKON D750 £1800



Tailored for enthusiasts, while catering for both the hobbyist and the aspiring pro, the D750 features a redesigned version of the 24.3MP sensor found in the D610. The presence of an optical low pass filter distinguishes it from the D810 and helps to prevent moiré patterning, although it does so at the expense of finer detail reproduction. With a maximum shooting speed of 6.5fps and a native ISO range of 100-12,800 (extendable to 51,100) it shoots faster and a stop higher than the D610. It's also Nikon's first DSLR to feature a 3.2in, 1,229k-dot screen with vari-angle functionality and introduces built-in Wi-fi connectivity to boot.

The body is a monocoque design, constructed with a mix of materials

including thermoplastic and carbon fibre. Magnesium alloy is used on the top and bottom to add strength and though by no means light, it's smaller than the D610. It feels well balanced and well matched with heavy telephoto lenses, while its control layout is more akin to Nikon's enthusiast models – the mode dial is on the left of the top-plate, with a selection of controls beside the screen. One slight disappointment is the lack of an AF-ON button at the rear.

Equipped with a new Multi-Cam 3500FX Mark II autofocus module that sports 51 AF points with 15 cross-type sensors, the D750 is quick to focus. It can lock-on in dark conditions down to -3EV and there are 1.2x (16.7MP) and 1.5x (10.3MP) crop modes if you'd like a bit more reach from your Nikon lenses. Colour rendition is much the same as the D810 and it can now perform spot white balance in Live View. Images are noise-free up to ISO 1600, while JPEG files do a great job of managing fine detail through noise reduction at higher ISOs. The D750 also has the Highlight Metering Mode from the D810 which is very effective, helping ensure highlights aren't blown and exposures are accurate.

## KEY SPECS

**SENSOR:** 24.3MP Full-frame CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Tilt-angle 3.2in, 1,229k-dot  
**ISO RANGE:** 100-12,800 (exp to ISO 50-51,200)  
**EXPOSURE MODES:** PASM, Auto, Scene  
**DRIVE MODE:** Single, Continuous, Quiet  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/50/30/25/24p  
**DIMENSIONS:** 140.5 x 113 x 78mm  
**WEIGHT:** 840g body only

## VERDICT

With a tilting LCD and featuring Wi-fi, the D750 is a full frame DSLR that breaks new ground and, thanks to a modified grip, it handles exceptionally. Though the resolution isn't as good as some of Nikon's full frame cameras lacking anti-alias filters, it's good enough for most. It's one of the best all-round DSLRs currently available.

## BEST FOR

- Excellent all-round performance • Those after their first full frame DSLR • Users not needing to record the same level of detail as the D810

## PROS

- High resolution sensor
- Vari-angle LCD screen
- Inclusion of Wi-fi as standard

## CONS

- Maximum shutter speed of 1/4000sec might be restrictive for some
- Lack of GPS

## FEATURES

PERFORMANCE

DESIGN

IMAGE QUALITY

VALUE

19/20

18/20

19/20

19/20

18/20



# NIKON D810 £2600



What makes the D810 notable is that it's the first full frame DSLR to be completely lacking in an optical low pass filter and this, combined with the 35mm full frame CMOS sensor that boasts a resolution of 36.3MP, makes it stand out as one of the best cameras out there for recording detail.

Nikon has given it a wider range of image capture formats too, including a new 'S Raw' format, which captures uncompressed files at 9MP. Despite the hefty file sizes it churns out, it can shoot continuously at up to 5fps, or 6fps in DX crop mode. A 3.2in, 1.23m-dot LCD screen and Full HD video makes up the jaw-dropping spec.

The D810 features several button

placement refinements: the fiddly metering mode button has been replaced by a dedicated button taking the place of the bracketing button, which is now housed on the side of the camera. The grip also has a larger indentation for the middle finger and there's a larger thumb rest too, adding up to give it a more secure feel in the hand. The body is comprised of magnesium alloy and although that makes the camera heavy – at a touch under 1kg in weight – the improved weather-sealing means it's built to survive the toughest tests. Autofocus is lightning-fast as you'd expect and although the 51 focus points are concentrated towards the middle, they can be altered between focus modes.

The 91,00-pixel RGB metering sensor delivers well-balanced exposures, and a new 'highlight' mode specifically looks to preserve more highlight detail in high-contrast conditions. At its base ISO, it almost out-resolves test charts and the detail the camera captures has to be seen to be believed. Noise is handled very well up to ISO 3200, although ISO 25,600 and 51,200 are best reserved for emergencies only.

## KEY SPECS

**SENSOR:** 36.3MP Full-frame CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3.2in, 1,229k dots  
**ISO RANGE:** 64-12,800 (exp to ISO 32-51,200)  
**EXPOSURE MODES:** PASM, Programmed Auto  
**DRIVE MODE:** 5fps (6fps in DX-crop mode)  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/50/30/25/24fps  
**DIMENSIONS:** 146 x 123 x 81.5mm  
**WEIGHT:** 880g body only

## VERDICT

The improvements to the LCD screen are instantly noticeable and enhances the image review process no end. It's also welcome to have the varying file size options so you don't always have to shoot at 36MP. The level of detail resolved by the sensor is truly stunning, and overall it's a great upgrade to one of the best DSLRs going.

## BEST FOR

- Photographers wanting to resolve the highest level of detail possible from a full frame DSLR
- Those after a 'S Raw' format
- Users looking for a solid workhorse of a camera

## PROS

- High resolution • Stunning detail capture • Superb LCD screen • ISO range

## CONS

- Bulky • Heavy
- Lacks Wi-fi or GPS
- No 4K video • High price

FEATURES	19/20
PERFORMANCE	18/20
DESIGN	19/20
IMAGE QUALITY	19/20
VALUE	18/20
★★★★★	

# CANON EOS 5D MARK III £3000



While resolution remains similar to that of the EOS 5D Mk II, the 22.3MP CMOS sensor inside the 5D Mk III is a completely new design that employs gapless microlenses for improved light-gathering. This is paired with Canon's latest DIGIC 5+ image processor – the same processor used inside Canon's flagship EOS 1D-X. The 5D Mk III offers a native sensitivity range of ISO 100-25,600 which can be expanded to the equivalent of ISO 102,400. Continuous shooting, meanwhile, maxes out at 6fps.

The optical viewfinder is large and bright and offers a 100% field-of-view, while the back of the camera is adorned with a 3.2in, 1,040k-dot LCD display. The body is constructed from high-grade magnesium alloy, and further

benefits from weather-sealing to keep dust and moisture out. In Single One-Shot AF, focus locks on very quickly. You can use all 61 AF points if you wish, using the joypad on the back of the camera, or a combination of the rear and front command dials. If you don't need to use all 61 AF points then the number of active AF points can be reduced to the 41 cross-type points, along with 15 points or nine points. The 5D Mk III's metering system copes well under a range of lighting conditions, though it can be guilty of underexposure at times, which requires a touch of exposure compensation (typically +0.3EV or +0.7EV) in order to get more balanced results. Images generally display a pleasing and smooth tonal range. The camera's built-in Highlight Tone Priority feature can be used to further improve gradation in brighter areas. Automatic White Balance is also reliable, delivering pleasing results under a range of lighting sources both indoors and out. Raw and JPEG images look similar at low sensitivities. Image noise is very well controlled in general, with images up to ISO 1600 relatively noise-free.

## KEY SPECS

**SENSOR:** 22.3MP Full-frame CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3.2in, 1,040k dots  
**ISO RANGE:** 100-25,600 (exp to ISO 50-102,400)  
**EXPOSURE MODES:** PASM, Auto+  
**DRIVE MODE:** Single, Continuous, Self-timer  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 152 x 116.4 x 76.4mm  
**WEIGHT:** 950g body only

## VERDICT

While the Mk II was more suited to specific photographic disciplines, the Mk III is a much more well-rounded, versatile DSLR, thanks to boosts in many aspects of its performance. The ISO improvements make the Mk III one of the best cameras around for shooting at high sensitivities, while the detail makes large prints a reality.

## BEST FOR

- Those seeking a well-rounded, advanced DSLR
- Shooting everything from detailed landscapes to portraits or action
- High ISO shooting

## PROS

- Excellent set of features
- Build quality is much better than Mk II
- Great AF system • Video performance

## CONS

- Expensive compared to some rivals
- Very occasional underexposure
- No built-in flash

FEATURES	19/20
PERFORMANCE	19/20
DESIGN	17/20
IMAGE QUALITY	19/20
VALUE	18/20
★★★★★	



# CANON EOS 1DX £5300



The EOS-1D X resides at the top of Canon's DSLR line, where it's joined by the similar but video-leaning EOS-1D X model. Mirroring Nikon's D4 release, the 1DX combines a high-resolution 18.1MP sensor with a rapid burst rate to produce an all-round DSLR designed for professional use. The 1D X employs not one but two powerful DIGIC 5+ image processors in tandem, which enables the camera to shoot at up to 12fps in its standard continuous setting, or 14fps in a JPEG-only option.

There's also a 61-point High Density Reticular AF system which is claimed to be the most advanced yet on an EOS camera. Other notable features include Full HD video recording and a

pentaprism viewfinder that provides 100% frame coverage, together with a 3.2in, 1,040k-dot LCD display. The overall build quality of the 1D X can't be faulted. Encased within an all-metal body the 1D X further benefits from full weather-sealing, allowing it to be used on a daily basis in all kinds of inclement weather. In use, the 1D X's AF system tracks subjects exceptionally well in AI Servo mode, both in daylight and floodlit lighting conditions. With a high-speed memory card inserted we managed to shoot a burst of 17 Raw+JPEG(L) files at 12fps. The astonishing speed at which the EOS-1D X shoots is one thing, but to be able to process such a high volume of data at the speed it does is remarkable. Metering is all but faultless under a wide range of conditions. With the 1D X set to the evaluative pattern for most of our shots, it produced pleasing levels of detail in the brightest highlights. The Auto White Balance setting renders colour accurately, even at higher sensitivities. Only at ISO 6400 and above does noise become apparent. Even so, results at ISO 25,600 and 51,200 remain usable.

## KEY SPECS

**SENSOR:** 18.1MP Full-frame CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** Fixed 3.2in, 1,040k dots  
**ISO RANGE:** 100-51,200 (exp to 50-204,800)  
**EXPOSURE MODES:** PASM  
**DRIVE MODE:** Single, Continuous, Self-timer, Silent  
**MOVIE MODE:** 1920 x 1080p Full HD at 30/25/24fps  
**DIMENSIONS:** 158 x 163.6 x 82.7mm  
**WEIGHT:** 1,340g

## VERDICT

What Canon has achieved with the EOS-1D X is remarkable. The way it controls noise to produce acceptable results even at ISO 12,800 and 25,600 is extremely impressive. Then there's the speed at which it shoots and processes images, which sets a new benchmark for professional-grade DSLRs. Overall, it's a fantastic camera.

## BEST FOR

• Professional photographers and well-heeled enthusiasts • Action and sports photographers • Low-light situations

## PROS

• Solid build • Brilliant AF system • Astonishing burst shooting

## CONS

• Star rating not as intuitive as on EOS 5D Mark III • No movie button

FEATURES	19/20
PERFORMANCE	19/20
DESIGN	18/20
IMAGE QUALITY	19/20
VALUE	18/20



# NIKON D4S £5200



The D4S is to the D4 what the D3S was to the D3 - an update that takes the best features from its predecessor and builds on them to produce a premium-grade DSLR for professional photographers. Continuous shooting speed has been increased to 11fps, but more impressive is that the D4S has the processing power to maintain the 11fps rate for up to 104 consecutive 14-bit Raw images, or 200 fine large JPEG files. Although it inherits the same 16.2MP full frame CMOS sensor used in the D4, the D4S provides a new 'Hi4' extended ISO setting that's equivalent to ISO 409,600.

The 91k-pixel metering system and

3.2in, 921k-dot LCD remain unchanged from the D4. In addition to the 30, 25 and 24p Full HD video recording options offered by the D4, the D4S also offers 60 and 50p capture options. The D4S body is almost identical to the D4s, with only subtle modifications made to the buttons to improve handling. As you would expect from a flagship pro-spec DSLR, the D4S is also fully weather sealed. The D4S utilises the same Advanced Multi-CAM 3500FX system used in the D4 and its 51-point 3D tracking system is able to cope with the fastest moving subjects. Metering is also highly consistent and, in general use, the D4S can be fully relied upon to get exposure spot-on. The colours produced by the D4S are realistic, while the Auto White Balance delivers accurate results in most situations. Sensitivity performance impresses too, with the D4S retaining pretty much the same amount of detail at ISO 12,800 as it does at ISO 100. Although there isn't a huge upgrade in general image quality over the D4, the D4S does deliver improved images at lower to mid ISO settings. The D4S is a sublime DSLR for the pros it's designed for.

## KEY SPECS

**SENSOR:** 16.2MP Full-frame CMOS  
**FILE FORMATS:** JPEG, Raw, Raw+JPEG  
**DISPLAY:** 3.2in LCD, 921k dots  
**ISO:** 100-25,600 (exp. to ISO 50 and 409,600)  
**EXPOSURE MODES:** PASM  
**DRIVE MODE:** Single, Continuous, Quick, Self-timer, Mirror Up  
**MOVIE MODE:** 1920 x 1080p Full HD at 60/50/30/25/24fps  
**DIMENSIONS:** 160 x 156.5 x 90.5mm  
**WEIGHT:** 1,350g

## VERDICT

Although the D4S doesn't deliver a huge upgrade in general image quality over its predecessor, images shot at lower to mid ISO settings do look slightly better. This along with a slightly faster burst mode and some improvements to AF performance help to make the D4S a complete package for the professional photographer.

## BEST FOR

• Professional photographers looking for a dependable workhorse • Sports and action photographers • Photographers who regularly shoot in low light

## PROS

• High ISO performance • Improved continuous shooting • Enhanced video performance

## CONS

• Weight • No 4K video support

FEATURES	18/20
PERFORMANCE	19/20
DESIGN	19/20
IMAGE QUALITY	19/20
VALUE	18/20



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**CODE: CDM4**



## CANON POWERSHOT D30

£260



## KEY SPECS

**SENSOR**  
12.1MP  
**LENS**  
28-140mm  
f/3.9-4.8  
**DISPLAY**  
3in, 461k dots  
**ISO RANGE**  
100-3200  
**BURST MODE**  
1.9fps  
**DIMENSIONS**  
109.4 x 68  
x 27.5mm  
**WEIGHT**  
218g

## PROS

- Improved underwater depth
- Handling

## CONS

- Price
- Lens performance
- Only available in blue

★★★★★

The D30 shares many features with the D20, including the 12.1MP BSI CMOS sensor, 5x zoom, 3in, 461k monitor, even the same DIGIC 4 processor. The main difference is the depth below water at which it can be used; it survives up down to 25m and withstands a drop from 2m. The styling is a lot more conservative with a flatter top panel. It's easier to grip and use one-handed, while the heavily textured grips on the front and rear are a noticeable improvement.

Made of solid high-density plastic with a façade of aluminium, it offers fast, accurate focusing in good light with a GPS system that works well. Images can look a touch under-saturated, but switching to Vivid colour mode gives richer results, while the 12MP produces a good A3 print. The weak link is the lens – there is chromatic aberration towards the corner of the frame. Compared to its rivals, it looks good, but for the asking price we'd expect better image quality.

## CANON POWERSHOT SX700 HS

£280

As with all travel cameras the main feature of the SX700HS is its lens. With a focal length equivalent to 25-750mm (30x zoom) it's one of the most powerful on any compact camera, competing with class leaders including the Panasonic TZ60 and the Sony HX60, both of which are more expensive. It delivers excellent image quality from its 16.1MP CMOS sensor under almost all circumstances, and is particularly good in low light situations. The superb image stabilisation system also means that you can get full use out of the massive zoom range. The inclusion of usable manual exposure options and easy-to-use image control will appeal to those who want to get a bit more creative, while the simple, accessible controls and comfortable handling will ensure that it satisfies everyone else. The battery life allows you to shoot over 300 shots, and it's a steal when you consider it's one of the best long-zoom compacts on the market at just £280.

## KEY SPECS

**SENSOR**  
16.1MP  
**LENS**  
25-750mm  
f/3.2-6.9  
**DISPLAY**  
3in, 922k-dot  
**ISO RANGE**  
100-3200  
**BURST MODE**  
8.5fps  
**DIMENSIONS**  
112 x 65 x 35mm  
**WEIGHT**  
269g

## PROS

- Features
- Performance
- Image quality

## CONS

- Slightly fiddly Wi-fi setup

★★★★★



## PANASONIC LUMIX FT5

£300

Despite a similar design to its FT4 predecessor the FT5 promises to improve things, with a 16MP sensor taking the place of the previous 12.2MP one, and also both Wi-fi and Near Field Communication functionality. There's also GPS on hand to geotag images, while Optical Image Stabilisation is integrated into the lens to steady handheld shooting. Panasonic claims the camera to be waterproof to a depth of 13m, as well as droppable from a height of 2m and

freezeproof down to temperatures as low as -10°C. Testing verified these claims, with the camera firing into life almost straight out of the freezer, surviving a drop, and remaining operable underwater.

Focusing performance underwater proved strong, even if colour saturation was slightly muted. In drier conditions we found images characterised by rich colour and clearly defined details which only started to soften at around ISO 800.

## KEY SPECS

**SENSOR**  
16.1MP  
**LENS**  
28-128mm  
f/3.3-5.9  
**DISPLAY**  
3in LCD, 460k dots  
**ISO RANGE**  
100-3200 (exp. to ISO 6400 equivalent)  
**BURST MODE**  
10fps  
**DIMENSIONS**  
109.2 x 67.4 x 28.9mm  
**WEIGHT**  
188g (incl battery and card)

## PROS

- Image quality
- Build and handling
- Wi-fi, NFC and GPS

## CONS

- LCD scratches easily
- Images can lack vibrancy underwater

★★★★★



## SONY CYBER-SHOT HX60

£320



## KEY SPECS

**SENSOR**  
20.4MP  
**LENS**  
24-720mm  
f/3.5-6.3  
**DISPLAY**  
3in, 920k-dot  
**ISO RANGE**  
80-3200 (exp. to 12,800)  
**BURST MODE**  
10fps  
**DIMENSIONS**  
108.1 x 63.6 x 38.3mm  
**WEIGHT**  
246g

## PROS

- Focal range
- Solid performance
- Good handling

## CONS

- Expensive EVF
- Not many improvements on predecessor

★★★★★

With a 30x optical zoom lens covering an extensive focal range of 24-720mm, the HX60 makes a great companion for travel and boasts a 20.4MP Exmor CMOS sensor like its predecessor. Performance speeds are three times faster however thanks to the inclusion of Sony's latest Bionz-X image processor, plus there's support for Sony's PlayMemories where users can add extra functionality to the camera by installing various apps. There's no inbuilt EVF, but the multi

interface shoe does allow Sony's EVIMK viewfinder to be attached, and there's Wi-fi connectivity too.

The body also features an ergonomic feel thanks to the presence of a nicely rubberised hand grip. The top-plate has a dedicated exposure compensation dial to give it an advanced feel and it's a camera that certainly feels up to the rigours a travel camera might face.

Image quality improves over the HX50 at high ISO, but there is a tendency for it to underexpose slightly.

## OLYMPUS STYLUS TG-3

£350



The TG-3 follows on from the excellent TG-2 and boasts a 16MP sensor, 4x optical zoom (25-100mm) and an impressive f/2.0 maximum aperture. Submersible to depths of 15m, it can withstand falls of 2.1m onto hard surfaces and temperatures down to -10°C. Interesting features include a 1cm microscope macro function, focus stacking and inbuilt GPS for location tagging. With regards to its build, it's solid and robust as you'd expect, but some buttons such as the zoom are hard

to operate when gloves are worn. The interface is excellent and provided the camera is used in bright conditions, focusing is fast and accurate. A burst of high-resolution images can be rattled off at 5fps and we were very impressed by its battery life. The lens and sensor record a good level of detail, however we did experience issues with the metering system that over-exposed by around half a stop. It has Wi-fi connectivity, but it does cost quite a lot more than its closest rivals.

## KEY SPECS

**SENSOR**  
16MP  
**LENS**  
25-100mm  
f/2-4.9  
**DISPLAY**  
3in, 460k dots  
**ISO RANGE**  
100-6400  
**BURST MODE**  
5fps  
**DIMENSIONS**  
112 x 66 x 31mm  
**WEIGHT**  
247g

## PROS

- Fast start-up time
- Creative filters
- Battery life

## CONS

- Price
- Fiddly controls
- Expensive add-on lenses



## PANASONIC LUMIX TZ60

£350

Whereas the TZ60's predecessor – the TZ40 – featured a reasonable 20x optical zoom, the new model increases the zoom by some 50%, sporting a 30x optic covering a focal length of 24-720mm.

The 18.1MP sensor it employs is teamed up with a Venus Engine Processor, which allows it to shoot at up to 10fps, albeit for only six frames. Completing the comprehensive spec is an electronic viewfinder, NFC and Wi-fi functionality.

The TZ60 benefits from a ring around the front of

the lens that operates as a secondary control input. The camera's shell has also been upgraded to make it stronger, and the textured hand grip gives the TZ60 a premium feel in the hand. While AF speeds are improved at the long end of the zoom, it's a touch sluggish to lock-on in low-light situations. It's undoubtedly one of the best travel zooms on the market and thanks to the inclusion of the EVF, Raw capture and enhanced build quality it's enough to improve on its forerunner.

## KEY SPECS

**SENSOR**  
18MP  
**LENS**  
24-720mm  
f/3.3-6.4  
**DISPLAY**  
3in, 920k dots  
**ISO RANGE**  
100-6400  
**BURST MODE**  
10fps  
**DIMENSIONS**  
110 x 64 x 34mm  
**WEIGHT**  
214g

## PROS

- EVF addition
- Wi-fi performance
- Raw capture

## CONS

- Aggressive noise reduction
- EVF a touch underspecified



## SONY CYBER-SHOT HX300

£400



It's hard not to be impressed by what the HX300 offers, with its 20.4MP backlit sensor, 50x optical zoom, electronic viewfinder and a tiltable LCD screen standing out of the spec sheet. There's also manual control over exposure and full HD video, although a Raw option is not supported.

The design of the top-plate is awkward, in that the power and Finder/LCD buttons don't protrude far enough from the plate's concave profile for them

to be easily pressed. Still, the viewfinder presents a clear and detailed feed, with the LCD screen only coming unstuck in bright conditions, while the AF system is generally prompt enough in most situations.

The camera's metering system is sound, while colours are, on the whole, reproduced accurately. The only sore point comes when examining images at their full resolution, where the effects of noise and noise reduction make themselves known.

## KEY SPECS

**SENSOR**  
20.4MP  
**LENS**  
24-1200mm  
f/2.8-6.3  
**DISPLAY**  
3in swivel LCD,  
921k dots  
**ISO RANGE**  
80-12,800  
**BURST MODE**  
10fps  
**DIMENSIONS**  
129.6 x 93.2 x  
103.2mm  
**WEIGHT**  
650g

## PROS

- Viewfinder
- Great video
- Deep grip
- Prompt AF

## CONS

- Noise and noise reduction
- Some design issues
- No Raw



## PANASONIC LUMIX FZ200

£440

The FZ200 boasts something quite remarkable: a 25-600mm lens with a constant f/2.8 aperture. This is paired up with Panasonic's Power O.I.S. system, with a 12.1MP sensor behind this capturing Raw and JPEG images in addition to full HD video.

The camera's grip has a pleasing rubber-like texture, while the buttons are plentiful and the build quality satisfactory. The 1.3m-dot viewfinder is also an excellent performer, although the articulated

display is a little awkward to pull out from the camera's body.

The camera focuses quickly and accurately at both ends of the zoom, and write times are better than expected too.

Images display accurate exposure and consistent white balance, although some may prefer colours more optimised than the neutral ones produced. There's little distortion at the wide end of the lens, although noise reduction does leave images with a texture.



## KEY SPECS

**SENSOR**  
12.1MP  
**LENS**  
25-600mm f/2.8  
**DISPLAY**  
3in swivel LCD,  
460k dots  
**ISO RANGE**  
100-6400  
**BURST MODE**  
12fps  
**DIMENSIONS**  
125.2 x 86.6 x  
110.2mm  
**WEIGHT**  
588g

## PROS

- Good AF performance
- Constant f/2.8 aperture

## CONS

- LCD awkward to pull away
- Noise reduction





## CANON POWERSHOT S120

£450



## KEY SPECS

**SENSOR**  
12.1MP  
**LENS**  
24-120mm  
f/1.8-5.7  
**DISPLAY**  
3in, 922k-dot  
touchscreen  
**ISO RANGE**  
80-12,800  
**BURST MODE**  
12.1fps  
**DIMENSIONS**  
100.2 x 59 x  
29mm  
**WEIGHT**  
217g

The S120 has a very similar range of features to the larger PowerShot G16 (see p78), with the same 1/1.7in back-illuminated 12.1MP CMOS sensor, DIGIC 6 processor, and a similar 3in display. The S120 features a 5x 24-120mm zoom, optical lens-shift image stabilisation and an automatic lens cover.

The S120 is a beautiful example of understated design; the unassuming body is strong and functional. Performance is very good. The S120 is

capable of five frames at 12.1fps, which then drops to 5.5fps. Images are well detailed and, up to ISO 800, virtually noise-free.

The major difference between the G16 and the S120 is the lens. The S120's isn't quite as good as the G16's, but it's not at all bad. Centre sharpness is excellent, and corner blurring is minimal. There is no visible chromatic aberration, but some purple fringing is caused by sensor charge leakage in high-contrast areas.

## PROS

- Versatility
- Touchscreen
- Performance
- Wi-fi

## CONS

- Quite pricey compared to rivals
- Battery life

★★★★★

## PANASONIC LUMIX LX7

£450

With the LX7 Panasonic has opted for a newly designed 1/1.7in 10.1MP sensor with a standard ceiling of ISO 6400, and an ISO equivalent to 12,800 at a reduced resolution.

The 24-90mm lens in front of the sensor boasts a maximum aperture of f/1.4 at its widest focal length, and there's also an ND filter with three-stop filtration, together with AF Tracking and Raw capture.

Thanks to its predominantly metal exterior finish, the LX7

retains the same high-end quality feel as the LX5, with the revised hand grip providing a nice and comfortable hold.

With images, the LX7 delivers pleasing exposures most of the time, just occasionally overexposing, while its AWB system only errs now and again with the odd colder cast. The lens is nice and sharp too, with minimal distortion at the wide end, and while it can't match the Sony RX100 for noise control, it still does reasonably well.

## KEY SPECS

**SENSOR**  
10.1MP  
**LENS**  
24-90mm  
f/1.4-2.3  
**DISPLAY**  
3in LCD, 920k dots  
**ISO RANGE**  
80-12,800  
**BURST MODE**  
11fps  
**DIMENSIONS**  
110.5 x 67.1 x  
45.6mm  
**WEIGHT**  
298g

## PROS

- Refined design
- Little distortion
- Bright lens

## CONS

- Screen battered by rivals
- Occasional overexposure

★★★★★



## NIKON COOLPIX P7800

£500



## KEY SPECS

**SENSOR**  
12.2MP  
**LENS**  
28-200mm, f/2-4  
**DISPLAY**  
3in, 921k-dot,  
fully articulated  
**ISO RANGE**  
ISO 80-6400  
**BURST MODE**  
8fps  
**DIMENSIONS**  
118.5 x 77.5 x  
50.4mm  
**WEIGHT**  
399g

The P7800 has the same 1/1.7in 12.2MP back-side illuminated CMOS sensor as the P7700, and the same 7.1x zoom lens. It also sports an articulated 3in, 921k-dot screen.

One new feature is the electronic viewfinder. It's quite a nice device, with a 921k-dot 0.5in screen, however the downside is the picture quality, which doesn't match the colour balance of the LCD, and appears overexposed.

Adding the viewfinder has meant the removal of a control dial for ISO,

bracketing and other functions. It's replaced by a button that brings up a menu, but both are poorly placed and complicated.

From a cold start the P7800 takes 2.5 seconds to turn on and take a picture - slower than the G16. In Raw+JPEG mode, loaded with a Class 10 SDHC card, the shot-to-shot time is over five seconds. Things are also problematic at the long end of the zoom, where the autofocus will often hunt around before focusing when in low light.

## PROS

- Fast zoom lens
- Build
- Articulated LCD
- Mic port

## CONS

- Slow performance
- Complicated controls
- Size

★★★★★

## FUJIFILM X20

£500

The X20 sports a 12MP X-Trans CMOS II sensor and a new panel inside the optical viewfinder to display exposure information.

Other changes include phase-detect pixels on the sensor to assist in focusing, as well as a new EXR II processor to reduce start-up and AF times, although the camera retains its 28-112mm f/2-2.8 manual zoom lens.

The body makes use of die-cast magnesium for solidity, but at just 353g it isn't weighty.

The X20 powers up and down with practically no delay, and focusing speeds are excellent even against low-contrast subjects.

Images from the camera are, on the whole, pleasing, largely thanks to sound metering, appropriate colour and (in JPEGs) fine contrast. Distortion is pleasingly minimal, and detail is superb at low sensitivities.

Overall, despite a few minor issues, the X20 is one of the best enthusiast compacts with an optical viewfinder.

## KEY SPECS

**SENSOR**  
12MP  
**LENS**  
28-112mm f/2-2.8  
**DISPLAY**  
2.8in LCD,  
460k dots  
**ISO RANGE**  
100-12,800  
**BURST MODE**  
12fps  
**DIMENSIONS**  
117 x 69.6 x  
56.8mm  
**WEIGHT**  
353g

## PROS

- Excellent low-ISO detail
- Prompt AF
- Solid build

## CONS

- Noise reduction
- Exposure comp dial gets easily knocked

★★★★★



## CANON POWERSHOT G16

£530



The G16 is an incremental development from the G15, but what's surprising is how few new features there are. It retains the same optically stabilised 5x zoom f/1.8-2.8 lens (equivalent to 28-140mm).

Also carried over is a fixed 3in, 922k-dot screen, but the new DIGIC 6 image processor is claimed to offer a 50% increase in focus speed, enhanced JPEG processing and improved noise reduction.

The key new feature the G16 adds is Wi-fi. Installing the Canon CameraWindow

app onto iOS or Android handsets opens up the opportunity to copy and share images, as well as add GPS location data.

The G16 can start up, extend the lens, focus and take a picture in 1.8secs. In continuous shooting mode it's fast too, capable of shooting at 12.2fps in JPEG mode for five frames.

If you're looking for an advanced compact for hobby photography, or as a lighter camera to use alongside your DSLR, then it remains one of the best choices on the market.

## KEY SPECS

**SENSOR**  
12.1MP  
**LENS**  
5x optical zoom  
(28-140mm)  
**DISPLAY**  
3in, 922k dots  
**ISO RANGE**  
100-12,800  
**BURST MODE**  
12.2fps  
**DIMENSIONS**  
108.8 x 75.9 x 40.3mm  
**WEIGHT**  
356g

## PROS

- Performance
- Image quality
- Build • Features
- Wi-fi

## CONS

- Fixed monitor
- Small viewfinder
- Zoom coverage

★★★★★

## OLYMPUS STYLUS 1

£550

With a design sharing similarities to Olympus's OM-D series, the Stylus 1 bristles with complex-looking controls. Behind the respectably fast 10.7x optical zoom (equivalent to 28-300mm) that has a fixed f/2.8 aperture across the range, lies a 1/1.7in back-side illuminated CMOS sensor. The 3in, 1.04million-dot monitor is also exceptionally good, though the touchscreen is only used for focus point selection, touch-shutter release and a few simple tasks.

Wi-fi enables users to connect a suitable Android or iOS device, while the EVF with a resolution of 1.44 million dots impresses. In terms of image quality it's a match for its rivals and though image noise is visible from about ISO 800, it is well controlled, with consistent exposure and colour reproduction being maintained up to ISO 3200. The Stylus 1's Achilles' heel is its lens that does suffer from chromatic aberration, particularly in wideangle, wide-aperture shots.



## KEY SPECS

**SENSOR**  
12MP  
**LENS**  
10.7x optical zoom  
(28-300mm)  
**DISPLAY**  
3in, 1.04m dots  
**ISO RANGE**  
100-12,800  
**BURST MODE**  
7fps  
**DIMENSIONS**  
116 x 87 x 56.5mm  
**WEIGHT**  
402g

## PROS

- Design
- Performance
- Viewfinder
- Versatile • Wi-fi

## CONS

- Chromatic aberration in wideangle, wide-aperture shots

★★★★★

## PANASONIC LUMIX FZ1000

£750



The inclusion of a 1in 20.1MP MOS sensor and impressive 16x optical zoom (25-400mm) puts the FZ1000 a cut above many compact cameras. Its Leica DC optic is a nice and bright lens (f/2.8-4.0), while it's claimed to be 275% faster than the FZ200 when it comes to focusing. The headline feature is the inclusion of 4K video, which is four times the resolution of full HD. It's possible to grab 8MP stills from video footage, while in the hand

it feels tough without being bulky. Regrettably there's no touchscreen, but the LCD can be fully articulated. The quality of the EVF (2.36 million-dot) is superb and the addition of Wi-fi will satisfy those who want to transfer images wirelessly. Detail and noise is handled well up to ISO 1600, beyond which JPEGs deteriorate due to noise reduction. It's up there as one of the best and most enjoyable bridge cameras to use, and will appeal to most hobbyists.

## KEY SPECS

**SENSOR**  
20MP (1in)  
**LENS**  
16x (25-400mm)  
**DISPLAY**  
3in, 921k dots  
**ISO RANGE**  
125-12,800 (exp. to 50-25,600)  
**BURST MODE**  
12fps  
**DIMENSIONS**  
137 x 99 x 131mm  
**WEIGHT**  
831g

## PROS

- 4K video capture
- Wi-fi
- Build quality

## CONS

- Proliferation of buttons may intimidate novice photographers

★★★★★

## SONY CYBER-SHOT RX100 III

£750

Improving where the RX100 II left off, the RX100 III benefits from a number of key features. Although the lens covers a shorter focal range of 24-70mm, the maximum aperture now spans between f/1.8 at the wide end and f/2.8 at full telephoto. Retaining the same 20.2MP 1in chip, the sensor is paired with a new Bionz processor, but perhaps most interesting is the addition of an inbuilt EVF – a first on an RX100 model. It's innovative in its implementation, popping up from the body much

like a flash unit and boasts an impressive 1.3-million-dot resolution. The design has resulted in the loss of the Multi-Interface shoe, so a flashgun can no longer be attached, but it does feature its own pop-up flash. Though it could be argued the additions are incremental rather than revolutionary, it's a compact that continues to get better and better. If you're after a pocket compact that delivers superb results and one of the best specifications, you should look no further.



## KEY SPECS

**SENSOR**  
20.2MP (1in)  
**LENS**  
2.9x optical zoom  
(24-70mm)  
f/1.8-2.8  
**DISPLAY**  
3in, 1.22m dots  
**ISO RANGE**  
125-12,800 (exp. to 25,600)  
**BURST MODE**  
10fps  
**DIMENSIONS**  
101.6 x 58 x 41mm  
**WEIGHT**  
290g

## PROS

- Addition of EVF
- Increased maximum aperture

## CONS

- Lacking ability to manually select AF points on rear screen

★★★★★



## CANON POWERSHOT G1X MK II

£750



## KEY SPECS

**SENSOR**  
12.8MP  
**LENS**  
24-120mm f/2-3.9  
**DISPLAY**  
3in, 1,040k-dot touchscreen  
**ISO RANGE**  
100-12,800  
**BURST MODE**  
5.2fps  
**DIMENSIONS**  
116.3 x 74 x 66.2mm  
**WEIGHT**  
558g

Retaining the same 1.5in CMOS sensor from its predecessor, the G1 X Mark II has a 12.8MP resolution and 5x optical zoom covering 24-120mm.

The lens benefits from an improved maximum aperture of f/2 and its DIGIC 6 image processor is implemented to cut down on shutter lag by over 50%. Though the viewfinder has been dispensed with (optional EVF is available), there is an impressive touchscreen 3in 1,040k-dot LCD which

is a hinged vari-angle type. As well as Wi-fi and NFC, there's a pop-up flash and built-in 3-stop ND filter. While the new lens focuses more closely, the battery life remains disappointing, the handgrip looks like an afterthought and the AF system can't compete with the speed of some rivals. Detail is impressive, but for the price there are better premium compacts that can fit the pocket and have an EVF - two key areas where the G1 X Mk II misses the mark.

## PROS

- Solid build
- Image quality
- Connectivity

## CONS

- No EVF
- Pricey
- AF speed



## SONY CYBER-SHOT RX10

£1049

The Sony RX10 is one of the most expensive bridge cameras on the market, but features a specification to match its hefty price. It has the same 1in sensor as the RX100 II, combined with a Carl Zeiss 24-200mm lens with a fixed maximum aperture of f/2.8. The premium specification is further signified by some seriously impressive LCD and EVF technology. The viewfinder is the same as that on the premium Sony Alpha 7, meanwhile the screen measures 3in and

features a class-leading resolution of 1.229m-dots.

The RX10 produces images that are well saturated with a bright colour palette and a good level of contrast. At the base ISO of 100 the sensor resolves to around 27 lpmm (lines per mm) and it's not until ISO 3200 where noise really becomes an issue. The RX10 offers a whole lot of camera for the price-tag and is worth serious consideration as it is probably the best bridge camera we've ever tested.



## KEY SPECS

**SENSOR**  
20MP  
**LENS**  
24-200mm f/2.8  
**DISPLAY**  
3in, 1,290k-dot  
**ISO RANGE**  
125-12,800  
**BURST MODE**  
10fps  
**DIMENSIONS**  
129 x 88 x 102mm  
**WEIGHT**  
813g

## PROS

- Impressive lens
- Complete feature-set
- Great images

## CONS

- Eye-watering price-tag



## FUJIFILM X100S

£1100



## KEY SPECS

**SENSOR**  
16.3MP  
**LENS**  
35mm f/2  
**DISPLAY**  
2.8in LCD, 460k dots  
**ISO RANGE**  
200-6400 (exp. to ISO 100 and 25,600 equivalent)  
**BURST MODE**  
5fps  
**DIMENSIONS**  
126.5 x 74.4 x 53.9mm  
**WEIGHT**  
445g

The X100S picks up from where its predecessor, the X100, left off, with over 70 improvements said to have been made.

The most notable update is the sensor, and the addition of the 16MP X-Trans CMOS sensor coupled with the high-quality fixed prime delivers fantastic results. The AF has improved thanks to the addition of the phase-detect pixels, but it's still not quite as quick as we'd like.

It may not be as pocket-sized as some of

its rivals, but the extra bulk is worth it for the excellent (and improved) Hybrid viewfinder. The bulk is even more manageable when married with the tactile controls and no-fuss handling, making the X100S a pleasure to shoot with.

While it may not appear to be a massive leap from the X100, the X100S has improved in most of the areas it needed to while keeping the charm that made us fall in love with the Fujifilm X100 in the first place.

## PROS

- Superb lens
- Hybrid viewfinder
- Handling

## CONS

- Pricey
- AF could be faster



## SONY CYBER-SHOT RX1

£2600

The Sony RX1 is the world's first full frame compact camera, marrying a 24.3MP full frame sensor with a 35mm Zeiss lens that has a fast f/2 maximum aperture.

Details picked up by the lens are nothing short of magnificent, and while some may lament the lack of a zoom lens, others will appreciate the Sony RX1's high image quality that can no doubt be largely attributed to its prime lens.

While it's true that it's expensive, it'd be hard to find a full frame DSLR and

optic of equivalent performance for less. Its compact size and reasonably discreet styling means it also presents a real advantage over full frame DSLRs with similar lenses; for the reportage photographer in particular.

With a superb build, excellent detail retention at low and high sensitivities and competent metering and auto white balance systems on hand, it's unquestionably one of the finest digital cameras we've seen yet.



## KEY SPECS

**SENSOR**  
24.3MP  
**LENS**  
35mm f/2  
**DISPLAY**  
3in LCD, 1,228m dots  
**ISO RANGE**  
100-25,600 (exp. to ISO 50 and 102,400 equivalent)  
**BURST MODE**  
2.5fps (exp. to 5fps)  
**DIMENSIONS**  
113.3 x 65.4 x 69.9mm  
**WEIGHT**  
482g

## PROS

- Detail
- Solid build
- Low noise
- Excellent LCD

## CONS

- AF can hunt
- Battery life
- Some aliasing artefacts



# LISTINGS

If you want maximum control over your creative shooting options, you want an interchangeable-lens camera, whether a DSLR model or a Compact System Camera. Here we list and rate all the models on the market

DSLRS £400-£999										Stereo mic input		AF points		Burst mode (FPS)		Viewfinder cov (%)		Built-in Wi-Fi		Built-in GPS		Flash		Articulated LCD		Battery life (Shots)		Width (mm)		Height (mm)		Depth (mm)		Weight	
NAME & MODEL	PAGE	RRP	TESTED	SCORE	SUMMARY	SENSOR	LENS	MAX ISO	VIDEO	SHOOTING					SCREEN		DIMENSIONS																		
Canon EOS 1200D	p62	£450 kit	06/14	4★	Entry level update to Canon's 1100D, the 1200D excels in the key areas of AF speed and accuracy while ISO performance is good	16MP	Canon	12,800	1080p	9	3	95			•	3in	500	129.6	99.7	78	480g														
Pentax K-500	p62	£450 kit	10/13	4★	Stripped-down version of K-50 without weather sealing boasts 100% glass prism viewfinder; uses AA batteries	16.3MP	Pentax	51,600	1080p	11	6	100			•	3in	410	130	97	71	646g														
Sony Alpha 58	-	£450 kit	07/13	4★	Replacement for A57 boasts Bionz image processing engine, OLED viewfinder, plus 20MP sensor – up from 16MP	20.1MP	Sony	16,000	1080p	15	5	100			•	2.7in	690	129	95.5	78	492g														
Canon EOS 1100D	-	£500 kit	06/11	4★	While the 1100D doesn't offer the most advanced spec for a DSLR in its class, it's a solid performer for the price	12.2MP	Canon	6400	720p	9	3	95			•	2.7in	700	129	99	78	495g														
Nikon D3300	p64	£600 kit	04/14	4.5★	Nikon's new entry-level DSLR is smaller than previous offerings while a sensor with no anti-aliasing filter means detail is high	24.2MP	Nikon	25,600	1080p	•	11	5	95		•	3in	700	124	98	75.5	460g														
Pentax K-30	-	£600 kit	03/14	4★	Stellar image quality make this a welcome alternative to Canon, Nikon and Sony offerings at the price	16.3MP	Pentax	25,600	1080p	11	6	100			•	3in	410	96.5	128.5	71.5	660g														
Pentax K-50	-	£600 kit	10/13	4.5★	Replacement for K-30 offers 16MP sensor, weather sealing and improved processing. Still able to shoot at up to 6fps	16.3MP	Pentax	51,200	1080p	11	4	100			•	3in	410	130	97	71	650g														
Nikon D3200	-	£650 kit	07/12	4.5★	With a 24MP sensor and excellent Guide mode, this is the perfect entry-level DSLR. Wi-Fi & GPS optional	24.2MP	Nikon	12,800	1080p	•	11	4	95		•	3in	540	125	96	76	505g														
Canon EOS 100D	-	£650 kit	07/13	4.5★	Billed as the world's smallest and lightest DSLR; kit lens is the company's EF-S 18-55 f/3.5-5.6 IS STM zoom. GPS optional	18MP	Canon	12,800	1080p	•	9	4	95		•	3in	380	117	91	69	407g														
Nikon D5200	-	£720 kit	03/13	4.5★	Inspired by the D5100 and D7000, the D5200 has a vari-angle LCD, 24MP sensor and HD video. Wi-Fi & GPS optional	24.1MP	Nikon	25,600	1080p	•	39	5	95		•	3in	n/a	129	98	78	555g														
Canon EOS 60D	-	£750 kit	09/12	4.5★	Still current in the company's DSLR range, this semi-pro design packs in an 18MP CMOS sensor and a vari-angle screen	18MP	Canon	25,600	1080p	•	9	5	96		•	3in	1,100	145	106	79	755g														
Canon EOS 700D	p64	£750 kit	Web Only	4.5★	Update to 650D comes bundled with a new 18-55mm STM kit lens, that promises improved movie AF. GPS & Eye-Fi optional	18MP	Canon	12,800	1080p	•	9	5	95		•	3in	440	133	100	79	580g														
Sony Alpha 65	-	£790 kit	02/12	4.5★	Featuring the same sensor as the A77, the A65 can rattle off 10 frames per second and has a crisp electronic viewfinder	24.3MP	Sony	16,000	1080p	•	15	10	100		•	3in	440	132	98	81	543g														
Nikon D5300	p65	£830 kit	01/14	4.5★	Update on the D5200 with large sensor, larger screen, HD video, and long lasting battery, should appeal to videographers	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	700	125	98	76	530g														
Pentax K-5 II	p65	£870 kit	03/13	4.5★	Latest update to K-5 promises improved AF performance in low light and subject tracking with moving subjects	16.3MP	Pentax	51,200	1080p	•	11	7	100		•	3in	980	131	97	73	760g														
Pentax K-3	-	£950 body	01/14	4★	Upgrade from Pentax K-5. GPS optional. Impersonates a low pass filter. High FPS rate and is the first to carry Ricoh's name	24.2MP	Pentax	51,200	1080i	•	27	8	100		•	3.2in	560	131	100	77	800g														

DSLRS £1000-£5300										Stereo mic input		AF points		Burst mode (FPS)		Viewfinder cov (%)		Built-in Wi-Fi		Built-in GPS		Flash		Articulated LCD		Battery life (Shots)		Width (mm)		Height (mm)		Depth (mm)		Weight	
NAME & MODEL	PAGE	RRP	TESTED	SCORE	SUMMARY	SENSOR	LENS	MAX ISO	VIDEO	SHOOTING					SCREEN		DIMENSIONS																		
Sony Alpha 77 MkII	-	£1000 body	09/14	4.5★	With the mkII Sony has brought built-in Wi-Fi, great handling and an enhanced AF that will suit sports and wildlife shooters	24.3MP	Sony	25,600	1080p	•	79	12	100	•	•	3in	480	142.6	104	81	647g														
Nikon D7000	-	£1100 body	01/11	4.5★	A semi-pro DSLR offering some fantastic features and which still has everything an aspiring photographer would need	16MP	Nikon	25,600	1080p	•	39	6	100		•	3in	1,050	132	105	77	690g														
Canon EOS 70D	p67	£1100 body	11/13	4.5★	World's first DSLR to boast Dual Pixel CMOS AF technology, giving the best autofocus performance for a DSLR during live view	20.2MP	Canon	12,800	1080p	•	19	7	98	•	•	3in	920	139	104	79	755g														
Nikon D7100	p68	£1100 body	05/13	4.5★	The D7100 updates the D7000 in several significant ways, and while not without fault it's still praiseworthy. Wi-Fi optional	24.1MP	Nikon	25,600	1080p	•	51	6	100		•	3in	950	135	106	76	765g														
Sony Alpha 77	-	£1150 body	12/11	5★	Offers an impressive feature set that includes a fast 12fps burst shooting mode, ideal for action	24.3MP	Sony	16,000	1080p	•	19	12	100	•	•	3in	470	142	104	80	653g														
Canon EOS 7D	-	£1500 body	XMAS	5★	Good enough to be used as a regular camera by semi-pros, the 7D is a welcome addition to the EOS line. Wi-Fi optional	18MP	Canon	12,800	1080p	•	19	8	100		•	3in	800	148	110	73	820g														
Canon EOS 6D	p69	£1700 body	02/13	4.5★	Superb image quality from Canon's latest – and cheapest – full frame DSLR. Also offers Wi-Fi and GPS connectivity	20.2MP	Canon	102,400	1080p	•	11	45	97	•	•	3in	980	145	111	71	755g														
Nikon D610	-	£1800 body	12/13	5★	Upgrade from D600: improved auto white balance, faster continuous shooting and a quiet continuous mode. GPS optional	24.3MP	Nikon	25,600	1080p	•	39	6	100		•	3.2in	900	141	113	82	850g														
Sony Alpha 99	-	£1800 body	XMAS	4★	Sony's full frame A99 offers translucent mirror technology allied to a 19-point AF system with 11 cross sensors	24.3MP	Sony	25,600	1080p	•	19	10	100	•	•	3in	500	147	111	78	812g														
Nikon D750	p71	£1800 body	12/14	5★	The D750 is one of the very best all-round enthusiast DSLRs currently available, with an impressive performance	24.3MP	Nikon	51,200	1080p	•	51	65	100	•	•	3.2in	1,230	140.5	113	78	840g														
Nikon D800	-	£2600 body	06/12	5★	Offering a massive 36MP, this is the camera to go for if you want to produce ultra-large prints. GPS optional	36.3MP	Nikon	25,600	1080p	•	51	4	100		•	3.2in	900	146	123	81	900g														
Nikon DF	-	£2600 kit	02/14	4★	Nikon's retro-tinged full frame DSLR has a solid spec although it lacks a video mode. Overall, its images are superb	16.2MP	Nikon	204,800	-	•	39	55	100		•	3.2in	1,400	143.5	110	66.5	765g														
Nikon D810	p72	£2699 body	11/14	5★	Replacing the D800 and D800E, the D810 is a truly welcome upgrade and one of the very best DSLRs on the market	36.3MP	Nikon	51,200	1080p	•	51	12	100		•	3.2in	1,200	146	123	82	980g														
Nikon D800E	-	£2600 body	08/12	4.5★	Removes the anti-aliasing filter of the D800 for even greater detail should you need it. GPS optional	36.3MP	Nikon	25,600	1080p	•	51	4	100		•	3.2in	900	146	123	81	900g														
Canon EOS 5D Mk III	p72	£2999 kit	06/12	5★	An excellent full frame sensor, fast burst rate, high ISO range and advanced AF make this an impressive piece of kit. Wi-Fi optional	22.3MP	Canon	102,400	1080p	•	61	6	100		•	3.2in	950	152	116	76	950g														
Nikon D4	-	£5290 body	05/12	5★	Now updated by the D4S, the D4 is Nikon's previous flagship and one of the best DSLRs we've seen. GPS & Wi-Fi optional	16.2MP	Nikon	204,800	1080p	•	51	10	100		•	3.2in	2,600	160	156	90	1,340g														
Nikon D4S	p73	£5290 body	Web	5★	Nikon's flagship DSLR, the D4S takes the best features of the D4 and improved the burst speed, AF and processing power	16.2MP	Nikon	409,600	1080p	•	51	11	100		•	3.2in	3,020	160	156.5	90.5	1,330g														
Canon EOS-1D X	p73	£5300 body	11/12	5★	A contender for the crown of best DSLR on the market, this camera is hard to fault. GPS & Wi-Fi optional	18.1MP	Canon	204,800	1080p	•	61	12	100		•	3.2in	1,120	158	163	82	1,100g														



# COMPACT SYSTEM CAMERAS £300-£699

NAME & MODEL	PAGE	RRP	TESTED	SCORE	SUMMARY	SENSOR	LENS	MAX ISO	VIDEO	Stereo mic input	AF Points	Burst (FPS)	Viewfinder	Wi-fi	GPS	Flash	Articulated Touchscreen	Battery life (Shots)	Width (mm)	Height (mm)	Depth (mm)	Weight
<b>Nikon 1 J2</b>	-	£300	04/14	3.5★	Update to J1 boasts more creative options	10MP	Nikon	6400	1080p		41	60				•	3in	230	106	61	29.8	280g
<b>Sony Alpha 3000</b>	-	£350	12/13	2.5★	Compact, affordable, and delivers DSLR-style results	20.1MP	Sony E	16,000	1080p		25	3.5	•			•	3in	480	128	91	84.5	353g
<b>Samsung NX3000</b>	-	£350	10/14	4★	This may well be the best-value NX camera yet	20.3MP	Samsung	25,600	1080p		21	5	•			•	3in	370	117.4	66	39	266g
<b>Panasonic Lumix GF6</b>	-	£400	Web	4★	Newly developed Venus Engine and a 180° tilt screen	16MP	Mic4/3	25,600	1080p	•	23	20	•			•	3in	340	111	65	38	323g
<b>Pentax Q7</b>	-	£400	11/13	3★	Extra large sensor and improved AF	12.4MP	Pentax	12,800	1080p		25	5				•	3in	250	102	58	34	200g
<b>Olympus PEN E-PM2</b>	-	£400	Web	3★	Update to E-PM1 offers 16.1MP sensor	16.1MP	Mic4/3	25,600	1080p	•	35	8				•	3in	360	110	64	34	269g
<b>Samsung NX Mini</b>	-	£400	Web	4★	The light and compact NX Mini is very impressive	21MP	Samsung	25,600	1080p		35	6	•			•	3in	530	119	62	22.5	196g
<b>Sony Alpha 5000</b>	-	£420	Web		Aims to compete with entry-level DSLRs	20.1MP	Sony	16,000	1080p		-	-				•	3in	-	110	63	36	296g
<b>Sony A58</b>	-	£450	05/14	4★	Replacement for A37 and A57	20.1MP	Sony	16,000	1080p		15	8				•	3in	700	128.6	95.5	77.7	573g
<b>Nikon 1 S1</b>	-	£480	Web	4★	User-friendly with an uncluttered interface	10.1MP	Nikon 1	6400	1080p		135	60	•			•	3in	220	102	61	30	197g
<b>Olympus PEN E-PL5</b>	-	£480	02/13	4★	One of the most competent CSCs at the price	16MP	Mic4/3	12,800	1080p	•	23	20	•			•	3in	360	110	64	34	261g
<b>Nikon 1 J4</b>	p63	£499	11/14	4★	Excellent shooting speed and AF performance	18.4MP	Nikkor 1	12,800	1080p	•	171	20	•			•	3in	300	99.5	60	28.5	192g
<b>Fujifilm X-A1</b>	-	£500	12/13	4★	Virtually identical to X-M1, but with a standard sensor	16.3MP	Fuji X	25,600	1080p		41	5.6	•			•	3in	350	117	66.5	39	330g
<b>Samsung NX300</b>	-	£530	04/13	4.5★	Company adds to its range of Wi-fi-enabled cameras	20.3MP	Samsung	25,600	1080p		105	8.6	•	•		3.3in	•	320	122	64	41	284g
<b>Nikon 1 J3</b>	-	£540	Web	3★	Boasts a 14.2MP sensor from range-topping V2	14.2MP	Nikon 1	6400	1080p		135	60				•	3in	220	101	61	29	244g
<b>Sony NEX-5T</b>	-	£540	01/14	4★	APS-C sensor delivers DSLR results	16.1MP	Sony E	25,600	1080p		25	3	•			•	3in	330	111	59	39	276g
<b>Sony Alpha 5100</b>	p63	£549	12/14	4★	One of the very best in class, in video and image quality	24MP	Sony E	25,600	1080p		179	6	•			•	3in	400	110	63	36	283g
<b>Panasonic Lumix G6</b>	-	£550	07/13	4.5★	DSLR-like performance and images	16MP	Mic4/3	25,600	1080p	•	23	7	•			•	3in	n/a	122	85	72	340g
<b>Sony NEX-5R</b>	-	£569	Web	4★	Wireless functionality and a hybrid autofocus system	16.1MP	Sony E	16,000	1080p	•	25	10	•			•	3in	330	110	59	39	276g
<b>Panasonic Lumix GM1</b>	-	£629	01/14	4.5★	Tiny, retro compact design is impressive	16MP	Mic 4/3	25,600	1080p		23	5	•			•	3in	230	99	55	30	204g
<b>Sony Alpha 6000</b>	p66	£670	04/14	4.5★	Class-leading AF and an impressive APS-C sensor	24MP	Sony	25,600	1080p		179	11	•	•		•	3in	310	120	67	45	344g
<b>Fujifilm X-M1</b>	-	£680	10/13	4★	Company's third CSC features X-mount lens mount	16.3MP	Fuji X	6400	1080p		54	5.6	•			•	3in	350	117	67	39	330g
<b>Olympus OM-D E-M10</b>	-	£699	05/14	4.5★	Maintains the high-end features of its OM-D siblings	16MP	Mic4/3	25,600	1080p	•	81	8	•	•		•	3in	320	119	82	46	396g

# COMPACT SYSTEM CAMERAS £700-£1700

NAME & MODEL	PAGE	RRP	TESTED	SCORE	SUMMARY	SENSOR	LENS	MAX ISO	VIDEO	Stereo mic input	AF Points	Burst (FPS)	Viewfinder	Wi-fi	GPS	Flash	Articulated Touchscreen	Battery life (Shots)	Width (mm)	Height (mm)	Depth (mm)	Weight
<b>Canon EOS M</b>	-	£700	XMAS12	4.5★	Shares much of its functionality with the EOS 650D DSLR	18MP	Canon M	25,600	1080p		31	4.3	•			•	3in	230	109	66.5	32	298g
<b>Nikon 1 AW1</b>	-	£749	12/13	3.5★	High-end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15	•	•		•	3in	220	113	71.5	37.5	356g
<b>Nikon 1 V2</b>	-	£800	02/13	3.5★	Revamp for V1. Price includes 10-30mm kit lens	14.2MP	Nikon 1	6400	1080p	•	73	15	•			•	3in	n/a	109	82	46	277g
<b>Sony NEX-6</b>	-	£800	01/13	4★	Excellent EVF and fast operation	16.1MP	Sony E	25,600	1080p	•	25	10	•	•		•	3in	360	120	67	43	287g
<b>Panasonic Lumix GX7</b>	-	£900	10/13	4.5★	With fast AF and tiltable EVF, delivers excellent results	16MP	Lumix G	25,600	1080p		23	40	•	•		•	3in	n/a	122.6	70.7	43.3	402g
<b>Olympus PEN E-P5</b>	-	£900	09/13	4.5★	No built-in EVF but has fast AF plus high quality images	16MP	Mic4/3	25,600	1080p		35	9	•	•		•	3in	330	122	69	37	420g
<b>Samsung NX30</b>	-	£900	Web only	4.5★	A DSLR-style CSC with a burst rate of up to 8fps	21MP	Samsung	26,500	1080p		247	8	•	•		•	3in	360	127	96	58	375g
<b>Fujifilm X-T1</b>	p67	£1100	4/12	5★	One of the best premium CSCs on the market	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•		•	3in	350	129	89.8	46.7	440g
<b>Panasonic Lumix GH3</b>	-	£1120	XMAS12	5★	Responsive touchscreen and superb video mode	16MP	Mic4/3	25,600	1080p	•	23	6	•	•		•	3in	540	133	93.4	82	470g
<b>Sony NEX-7</b>	-	£1130	01/12	4★	DSLR-level control in a compact frame	24MP	Sony E	16,000	1080p	•	25	10	•	•		•	3in	330	110	58.8	38.2	229g
<b>Fujifilm X-E1</b>	-	£1149	01/13	4.5★	Solid build, retro design and high image quality	16MP	Fuji X	25,600	1080p		49	6	•			•	3in	350	129	75	38	350g
<b>Olympus OM-D E-M5</b>	-	£1150	5/12	4.5★	The re-imagining of the classic Olympus OM	16MP	Mic4/3	25,600	1080p	•	35	9	•	•		•	3in	tbc	121	89.6	41.9	373g
<b>Fujifilm X-E2</b>	-	£1200	02/14	4.5★	Has over 60 improvements on the X-E1	16.3MP	Fuji X	25,600	1080p	•	49	7	•	•		•	3in	350	129	75	37	350g
<b>Panasonic Lumix GH4</b>	p68	£1300	07/14	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12	•	•		•	3in	500	133	93	84	560g
<b>Samsung Galaxy NX</b>	-	£1300	10/13	4★	World's first 36/4G Android CSC	20.3MP	Samsung	25,600	1080p	•	105	8.6	•	•		•	4.8in	-	137	101	26	495g
<b>Olympus OM-D E-M1</b>	p69	£1300	12/13	5★	Fully weather-proofed and Wi-fi enabled	16.8MP	Mic4/3	25,600	1080p	•	81	10	•	•		•	3in	330	130	93.5	63	497g
<b>Sony Alpha 7</b>	-	£1300	01/14	4.5★	One of the lightest, smallest full frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		•	3in	340	127	94	48	474g
<b>Leica T</b>	-	£1350	08/14	4★	Excellent image quality	16MP	Leica T	12,500	1080p		195	5	•			•	3.7in	•	134	69	33	384g
<b>Fujifilm X-Pro1</b>	-	£1430	05/12	5★	Offers innovations including a hybrid viewfinder	16MP	Fuji X	25,600	1080p		49	6	•			•	3in	300	139	81.8	42.5	450g
<b>Sony Alpha 7R</b>	p71	£1700	02/14	4.5★	One of the lightest, smallest full frame cameras	36.4MP	Sony E	25,600	1080p	•	25	4	•	•		•	3in	340	127	94	48	465g
<b>Sony Alpha 7S</b>	-	£2099	09/14	4.5★	The Sony Alpha 7S is the latest Sony full frame CSC	12.4MP	Sony E	409,600	1080p	•	25	5	•	•		•	3in	380	127	94.4	48.2	489g

# LENSES

A DSLR or Compact System Camera is hugely affected by the lens attached to the front, as the light hitting the sensor impacts focus, exposure and image quality. Cast your eyes over our lens listings to find out which is best for you before you make a purchase

## BUILT-IN FOCUS MOTOR

Some lenses incorporate a motor within the lens to drive the autofocus, while others are powered by motors within the camera. The former will focus quicker than the latter. Canon lens motors are USM (Ultrasonic Motor), Sigma HSM (Hypersonic-Motor).

## FILTER THREAD

In order to correct for colour casts or create more contrast, a screw-in filter can be used. The thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.



**MAXIMUM APERTURE**  
Wider apertures mean you can use faster, motion-stopping shutter speeds.

**35MM COMPATIBILITY**  
Most digital sensors are smaller than 35mm, which is why lenses designed for digital can be smaller.

## MAGNIFICATION FACTOR

If you're changing from a 35mm SLR, your lenses won't provide the same field of view on a DSLR unless you have a "full-frame" model. So for Nikon, Pentax and Sony DSLRs, magnify the focal length by 1.5x to get a 35mm equivalent; for Canon 1.6x and Sigma 1.7x.

## LENS MOUNTS

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, though you can use independent brands if you get them with the right mount.

## LENS TYPES EXPLAINED



### FIXED FOCAL LENGTH (PRIME)

Fixed lenses offer wider maximum apertures and superior image quality. A 50mm lens is perfect for low light, 85-105mm is ideal for portraits, while a 300mm+ tele is for sports shooters.



### TELEPHOTO ZOOM

Telephotos are great for sport and wildlife, while short teles are good for portraits. Telephoto lenses magnify camera shake, so look for one with Image Stabilisation to ensure you achieve the sharpest shots possible.



### STANDARD ZOOM

Most DSLRs come with a standard zoom which spans from moderate wideangle to short telephoto. These 'kit' lenses are fine for most purposes, but there are alternatives that offer superior image quality.



### SUPERZOOMS

While they rarely compare with shorter lenses in image quality, a superzoom offers convenience. Great for travelling when you're conscious of weight, don't expect pin-sharp, aberration-free images.



### WIDEANGLE ZOOM

Wideangle lenses make subjects seem further away, enabling you to get more into the shot – perfect for landscapes and architecture. The most popular wideangle zooms are the 10-20mm and 12-24mm ranges.



### MACRO LENSES

A true macro lens lets you reproduce your subject at life-size (1:1) or half life-size (1:2) on the sensor. Macro lenses come in various focal lengths and extension tubes can offer a greater magnification.

## LENS SUFFIX GUIDE USED BY MANUFACTURERS

<b>AD</b> Tamron Anomalous Dispersion elements	<b>DG</b> Sigma's designation for all lenses	<b>FE</b> Tokina floating element lenses	<b>N</b> Nikon's Nano Crystal Coating	<b>SWD</b> Olympus Supersonic Wave Drive
<b>AF-DC</b> Nikon defocus feature	<b>DI</b> Tamron lenses for full-frame sensors	<b>G</b> Nikon lenses without an aperture ring	<b>OS</b> Sigma's Optically Stabilised lenses	<b>SWM</b> Nikon lenses with a Silent Wave Motor
<b>AF-S</b> Nikon lenses with Silent Wave Motor	<b>DI-II</b> Tamron lenses designed for APS-C	<b>HF</b> Sigma Helical Focusing	<b>PRO</b> Tokina's Professional range of lenses	<b>TS-E</b> Canon Tilt and Shift lens
<b>APO</b> Sigma Apochromatic lenses	<b>DO</b> Canon diffractive optical element lenses	<b>HID</b> Tamron's High Index Dispersion glass	<b>RF</b> Sigma & Nikon Rear Focusing	<b>UD</b> Canon Ultra Low Dispersion glass
<b>ASL</b> Tamron lenses featuring aspherical elements	<b>DT</b> Sony lenses for APS-C sized sensors	<b>HLD</b> Tokina low dispersion glass	<b>SD</b> Tokina's Super Low Dispersion element	<b>USM</b> Canon lenses with an Ultrasonic Motor
<b>ASP</b> Sigma lenses featuring aspherical elements	<b>DX</b> Nikon's designation for digital lenses	<b>HSM</b> Sigma's Hypersonic Motor	<b>SDM</b> Pentax's Sonic Direct Drive Motor	<b>VC</b> Tamron's Vibration Compensation
<b>AT-X</b> Tokina's Advanced Technology Extra Pro	<b>ED</b> Low Dispersion elements	<b>IF</b> Internal Focusing	<b>SF</b> Canon lenses with Soffocus feature	<b>VR</b> Nikon's Vibration Reduction feature
<b>CRC</b> Nikon's Close Range Correction system	<b>EF</b> Canon's full-frame lenses	<b>IRF</b> Tokina's Internal Rear Focusing lenses	<b>SHM</b> Tamron's Super Hybrid Mount	<b>XR</b> Tamron Extra Refractive Index glass
<b>D</b> Nikon lenses that communicate distance info	<b>EF-S</b> Canon lenses for APS-C sized sensors	<b>IS</b> Canon's Image Stabilised lenses	<b>SIC</b> Nikon's Super Integrated Coating	<b>ZL</b> Tamron's Zoom Lock feature
<b>DA</b> Pentax lenses optimised for APS-C sized sensors	<b>EX</b> Sigma's 'Excellent' range	<b>L</b> Canon's 'Luxury' range of lenses	<b>SLD</b> Sigma Super Low Dispersion elements	
<b>DC</b> Sigma's designation for digital lenses	<b>FC</b> Tokina's Focus Clutch Mechanism	<b>LD</b> Tamron Low Dispersion glass	<b>SP</b> Tamron's Super Performance range	
<b>DF</b> Sigma lenses with dual focus facility	<b>FE</b> Canon's fisheye lenses	<b>M-OIS</b> Mega Optical Image Stabilisation	<b>SSM</b> Sony/Minolta Supersonic Motor lenses	



## CANON

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	MOUNT	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
					Sony/Alpha						
EF 8-15mm f/4 L USM	£1499	NYT		Impressive-looking fisheye zoom lens from Canon		•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	11/14	4★	A superb ultra wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•	22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	9/09	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•	24	77	83.5	89.8	385g
EF 14mm f/2.8 L II USM	£2810	7/10	4.5★	Updated version of above lens, with impressive resolution at f/8 but less so wide open		•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	3/11	4★	4-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•	35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	6/10	4.5★	Mark II of above lens, and a good performer with strong results at f/8 in particular		•	28	82	88.5	111.6	635g
EF 16-35mm f/4L IS USM	£1199	9/14	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full frame cameras	•	•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920	NYT		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings		•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	11/08	4★	Designed to match the needs of demanding professionals – and does so with ease		•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	2/13	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•	35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	11/08	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•	•	35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS II	£220	11/08	3.5★	Given the low price of this zoom, its results are very impressive	•	•	25	58	68.5	70	200g
EF-S 18-135mm f/3.5-5.6 IS	£500	NYT		4-stop image stabilisation and automatic panning and tripod detection	•	•	45	67	75.4	101	455g
EF-S 18-200mm f/3.5-5.6 IS	£740	10/11	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•	45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610	NYT		Wideangle lens with a floating rear focusing system and a USM motor		•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010	NYT		Subwavelength structure coating, together with UD and aspherical elements		•	25	77	93.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	05/13	4★	Small wideangle optic with image stabilisation	•	•	25	58	67.5	48.5	270g
TS-E 24mm f/3.5 L II	£2550	NYT		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings		•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L USM	£1540	7/09	4.5★	A solid performer with an excellent reputation that only years in the field can secure		•	38	77	83.2	123.5	950g
EF 24-70mm f/2.8 L II USM	£2300	XMAS 12	5★	Professional quality standard zoom lens with a fast aperture		•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499	NYT		L series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	3/13	4.5★	An excellent all-round performer, and keenly priced too	•	•	45	77	83.5	107	670g
EF 28mm f/1.8 USM	£570	NYT		USM motor and an aspherical element, together with a wide maximum aperture		•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	05/13	3.5★	Lightweight and inexpensive lens, with a single aspherical element		•	30	52	67.4	42.5	185g
EF 28-135mm f/3.5-5.6 IS USM	£560	12/09	4.5★	Excellent optical performance, with the benefit of image stabilisation	•	•	50	72	78.4	96.8	540g
EF 28-300mm f/3.5-5.6 L IS USM	£3290	NYT		L-series optic with expansive range, image stabilisation and a circular aperture	•	•	70	77	92	184	1670g
EF 35mm f/2	£320	3/12	4.5★	A cut-price fixed focal length lens		•	25	52	67.4	42.5	210g
EF 35mm f/1.4 L USM	£1720	NYT		L-series construction and a wide maximum aperture, with a ring-type USM		•	30	72	79	86	580g
EF 40mm f/2.8 STM	£230	NYT		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting		•	30	52	68.2	22.8	130g
EF 50mm f/1.2 L USM	£1910	NYT		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	2/10	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy though		•	45	58	73.8	50.5	290g
EF 50mm f/1.8	£130	NYT		Lightest EF lens in the range, with wide maximum aperture and a Micro Motor		•	45	52	68.2	41	130g
EF 50mm f/2.5 Macro	£350	NYT		Compact macro lens with floating system		•	23	52	67.6	63	280g
EF-S 55-250mm f/4-5.6 IS II	£330	1/12	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•	•	110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	8/06	4★	Great build and optical quality, with fast, accurate and near-silent focusing		•	20	52	73	69.8	335g
MP-E65 f/2.8 1-5x Macro	£1250	NYT		Macro lens designed to achieve a magnification greater than 1x without accessories		•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540	NYT		Non-stabilised L-series optic, with rear focusing and four UD elements		•	150	77	84.6	193.6	1310g
EF 70-200mm f/4 L IS USM	£1450	11/11	5★	A superb option for the serious sports and action photographer	•	•	120	67	76	172	760g
EF 70-200mm f/2.8 L IS II USM	£2800	10/10	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•	•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790	NYT		A cheaper L-series alternative to the f/2.8 versions available		•	120	67	76	172	705g
EF 70-300mm f/4.5-5.6 IS USM	£470	11/10	4★	A great level of sharpness and only the small apertures should be avoided	•	•	150	58	76	143	630g
EF 70-300mm f/4-5.6 L IS USM	£1600	7/11	5★	An L series lens with a highly durable outer shell	•	•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700	NYT		3-layer diffractive optical element and image stabilisation	•	•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300	NYT		Essentially the same lens as the 75-300mm f/4.0-5.6 III USM but with no USM		•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	9/07	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though		•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	8/06	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control		•	95	72	91.5	84.0	1025g
EF 85mm f/1.8 USM	£470	2/11	5★	Non-rotating front ring thanks to rear focusing system, as well as USM		•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670	NYT		Said to be the world's first 35mm-format telephoto lens with tilt and shift movements		•	50	58	73.6	88	565g
EF 100mm f/2 USM	£559	NYT		A medium telephoto lens with a wide aperture, making it ideal for portraits		•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	11/09	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)		•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	1/13	5★	Stunning MTF figures from this pro-grade macro optic	•	•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS USM	£1940	NYT		L-series construction and optics, including fluorite and Super UD elements	•	•	180	77	92	189	1380g
EF 135mm f/2 L USM	£1360	NYT		L-series construction with two UD elements and wide maximum aperture		•	90	72	82.5	112	750g
EF 135mm f/2.8 SF	£520	NYT		Soft-focus feature with two degrees of softness		•	130	52	69.2	98.4	390g
EF 180mm f/3.5 L Macro USM	£1870	NYT		L-series macro lens with inner focusing system and USM technology		•	48	72	82.5	186.6	1090g
EF 200mm f/2 L IS USM	£7350	NYT		5-stop Image Stabilisation with tripod detection and Super Spectra lens coatings	•	•	190	52	128	208	2520g
EF 200mm f/2.8 L II USM	£960	NYT		Two UD elements and a rear-focusing system in this L-series optic		•	150	72	83.2	136.2	765g
EF 300mm f/2.8 L IS II USM	£7500	NYT		4 stop Image stabilisation makes this lens perfect for action photography	•	•	200	52	128	248	2400g
EF 300mm f/4 L IS USM	£1740	NYT		Two-stop image stabilisation with separate mode for panning moving subjects	•	•	150	77	90	221	1190g
EF 400mm f/2.8 L IS USM	£9810	NYT		Super telephoto with ring-type USM, one fluorite element and image stabilisation	•	•	300	52	163	349	5370g
EF 400mm f/4 DO IS USM	£8000	NYT		Multi-layer diffractive optical element to correct for chromatic aberration	•	•	350	52	128	232.7	1940g
EF 400mm f/5.6 L USM	£1660	NYT		Super UD and UD elements, as well as a detachable tripod mount and built-in hood		•	350	77	90	256.5	1250g
EF 500mm f/4 L IS USM II	£5299	NYT		Full-time manual focus, a single fluorite element and dust and moisture protection	•	•	450	52	146	387	3870g

## NIKON

NIKON					Image Stabilisation	Sony Alpha	Canon	Four Thirds Nikon	Pentax	Sigma	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
LENS	RRP	TESTED	SCORE	SUMMARY		MOUNT								DIMENSIONS		
10.5mm f/2.8 G ED DX Fisheye	£678	NYT		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass				•				14	n/a	63	62.5	300g
10-24mm f/3.5-4.5 G ED AF-S	£834	10/09	4★	MTF performance is good from wide open to f/11, only breaking down past f/22				•				24	77	82.5	87	460g
12-24mm f/4 G ED AF-S DX	£1044	9/09	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer				•				30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	7/10	5★	A really nice lens that handles well and offers excellent image quality				•		•		20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	2/08	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration				•		•		28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762	NYT		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance				•		•		25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	6/10	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•			•				28	77	82.5	125	685g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	3/11	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•			•				38	67	72	85	485g
17-35mm f/2.8 D ED-IF AF-S	£1878	NYT		High-quality wideangle zoom for full-frame Nikon users				•		•		28	77	82.5	106	745g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	3/07	4★	A higher quality standard zoom for DX-format DSLRs				•				36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	Xmas13	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs				•		•		28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	12/08	3.5★	Entry-level standard zoom lens				•				28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR AF-S DX	£188	5/08	4★	An improvement over the above version, with excellent resolution the benefit of VR				•				28	52	70.5	74	205g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229	NYT		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•			•				28	52	66	59.5	195g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	8/12	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction				•				na	67	76	89	420g
18-200mm f/3.5-5.6 G IF-ED AF-S VR DX	£762	10/11	4.5★	4-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•			•				50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	12/12	4★	DX-format zoom lens with wideangle to super-telephoto reach	•			•				45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849	NYT		New DX-format 16.7x zoom with super-telephoto reach – a compact 'walkabout' lens	•			•				48	67	78.5	99	550g
20mm f/2.8 D AF	£584	NYT		Compact wideangle lens with Nikon's Close-Range Correction system				•		•		25	62	69	42.5	270g
24mm f/2.8 D AF	£427	NYT		Compact wide lens with Close-Range Correction system				•		•		30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	8/10	5★	Nothing short of stunning. Aside from its high price there is very little to dislike about this optic				•		•		25	77	83	88.5	620g
24mm PC-E f/3.5 D ED PC-E	£1774	NYT		Perspective Control lens with Nano Crystal Coating and electronic control over aperture				•		•		21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	7/09	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens				•		•		38	77	83	133	900g
24-85mm f/3.5-4.5 G ED VR	£520	XMAS 12	5★	FX-format standard zoom with Auto Tripod detection and VR				•				38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5/11	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•			•		•		45	77	84	103	710g
28mm f/1.8 G ED AF-S	£619	4/13	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers				•				25	67	73	80	330g
28mm f/2.8 D AF	£282	NYT		Compact wideangle lens with a minimum focusing distance of 25cm				•		•		25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	1/13	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•			•		•		50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	3/12	5★	Designed for DX-format DSLRs, a great standard prime lens				•				30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£TBC	NYT		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight				•				25	58	72	71.5	305g
35mm f/2 D AF	£324	9/08	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture				•		•		25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	9/12	5★	A Nano Crystal-coated lens designed for the FX range				•		•		30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	12/11	5★	A budget-priced macro lens that delivers the goods on multiple fronts				•				20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED PC-E	£1774	NYT		Perspective Control lens with ED glass and Nano Crystal Coating				•		•		25	77	83.5	112	780g
50mm f/1.2	£855	NYT		Ultra-fast f/1.2 aperture prime lens				•				50	52	68.5	47.5	360g
50mm f/1.4 D AF	£292	2/10	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras				•		•		45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	2/10	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•			•		•		45	58	73.5	54	280g
50mm f/1.8 D AF	£135	NYT		Compact, lightweight, affordable prime, will stop down to f/22				•				45	52	63	39	160g
50mm f/1.8 G AF-S	£200	9/11	5★	A cut price standard lens for FX shooters or a short telephoto on DX-format DSLRs				•		•		45	58	72	52.5	185g
55mm f/2.8 Micro	£625	NYT		Macro lens with 1/2 maximum reproduction ratio				•				25	52	63.5	62	290g
55-200mm f/4-5.6 G VR AF-S DX	£314	8/07	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology				•				110	52	73	99.5	335g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	1/12	3★	Offers a wide telephoto coverage, but better options available				•				140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	2/14	4★	FX-format full frame premium prime lens with large f/1.4 aperture				•		•		58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	8/06	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system				•		•		22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500	NYT		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass				•		•		18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	10/10	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•			•		•		140	77	87	209	1540g
70-200mm f/4 G ED VR	£1180	7/13	5★	Latest 70-200mm zoom offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•			•		•		1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	11/10	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•			•				n/a	67	80	143.5	745g
80-400mm f/4.5-5.6 D ED VR AF	£1512	NYT		3-stop Vibration Reduction with panning detection and a nine-bladed diaphragm	•			•		•		230	77	91	171	1340g
85mm f/3.5 G EDAF-S DX VR	£522	NYT		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•			•				28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	2/11	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm				•		•		85	77	86.5	84	595g
85mm f/1.8D	£385	NYT		Portable medium telephoto - ideal for portraits				•				85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5/12	5★	Rear-focusing system and distance window in this medium telephoto lens				•		•		80	67	80	73	350g
105mm f/2.8 G AF-S VR II Micro	£782	11/09	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•			•		•		31	62	83	116	720g
105mm f/2 D AF DC	£980	NYT		A portrait lens with defocus control				•		•		n/a	79	111	640g	
135mm f/2 D AF DC	£1232	NYT		Defocus-Image Control and a rounded diaphragm in this telephoto optic				•		•		110	n/a	79	120	815g
180mm f/2.8 D ED-IF AF	£782	NYT		Useful telephoto length and internal focusing technology, together with ED glass				•		•		150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429	NYT		1:1 reproduction range in this Micro lens, with a Close-Range Correction system				•		•		50	62	76	104.5	1190g
200mm f/2 G ED AF-S VR II	£5412	NYT		A full frame lens offering ghost-reducing Nano Crystal coating	•			•		•		190	52	124	203	2930g
300mm f/4 ED-IF AF-S	£1230	NYT		Light, compact AF-S telephoto lens with ED glass elements				•		•		145	77	90	222.5	1440g
300mm f/2.8 G ED AF-S VR II	£5209	NYT		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•			•		•		230	52	124	267.5	2900g



## OLYMPUS

OLYMPUS					Image Stabilisation	Sony Alpha	Canon	Four Thirds	Nikon	Pentax	Sigma	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
LENS	RRP	TESTED	SCORE	SUMMARY		MOUNT								DIMENSIONS			
7-14mm f/4 ED	£1900	6/08	5★	An excellently constructed objective, with image quality to match			•						25	n/a	86.5	119.5	780g
8mm f/3.5 ED Fisheye	£930	NYT		Diagonal fisheye lens, offering a 180-degree view and a splash-resistant construction			•						13	n/a	79	77	485g
9-18mm f/4-5.6	£640	9/09	4★	Good results up to f/11, past which point resolution drops a little			•						25	72	79.5	73	280g
12-50mm f/3.5-6.3 ED	£370	5/13	4★	Offers electromagnetic zoom mechanism plus variable zoom speed			•						20	72	57	83	211g
12-60mm f/2.8-4 ED SWD	£1130	11/08	4.5★	While not quite as consistent as the 14-54mm, this optic is perhaps more versatile			•						25	72	79.5	98.5	575g
11-22mm f/2.8-3.5	£1020	NYT		Wide angle (2x) addition to Olympus E-System lens range			•						28	72	75	92.5	485g
14-35mm f/2 ED SWD	£2400	NYT		Pro lens with Supersonic Wave Drive AF system and dust and splashproof casing			•						35	77	86	123	915g
14-42mm f/3.5-5.6 ED	£285	NYT		Small, light lens especially designed for the compact Four Thirds system standard			•						25	58	65	61	190g
14-54mm II f/2.8-3.5 II	£660	12/09	4★	An affordable lens with great resolution – only CA control lets it down a touch			•						22	67	74.5	88.5	440g
18-180mm f/3.5-6.3	£560	6/10	4★	A good performer everywhere except at 180mm, with a solid feel to it			•						45	62	78	84.5	435g
25mm f/2.8 Pancake	£270	9/08	3.5★	Excellent image quality from such a tiny optic, but the lens cap is a little fiddly			•						20	43	64	23.5	95g
35mm f/3.5 Macro	£270	NYT		Macro lens equivalent to 70mm on a full-frame camera			•						14	52	71	53	163g
35-100mm f/2	£2630	NYT		One Super ED and four ED elements inside this telephoto optic			•						140	77	96.5	213.5	1650g
40-150mm f/4-5.6 ED	£300	NYT		ED and aspherical elements in this optic, together with an internal focusing system			•						90	58	65.5	72	220g
50mm f/2 ED Macro	£600	8/06	3.5★	A fast, high-quality lens, with excellent MTF curves and low chromatic aberration			•						24	52	71	61.5	300g
50-200mm f/2.8-3.5 ED SWD	£1300	NYT		Supersonic Wave Drive focusing system and an equivalent focal range of 100-400mm			•						120	67	86.5	157	995g
70-300mm f/4-5.6 ED	£450	NYT		Three ED elements and multi-coatings feature in this popular tele-zoom optic			•						96	58	80	127	620g
90-250mm f/2.8 ED	£6200	NYT		Dust and splashproof lens with 3 ED elements and a 180-500mm equivalent range			•						250	105	124	276	3270g
150mm f/2 ED	£2650	NYT		Splashproof telephoto lens with a wide maximum aperture			•						140	82	100	150	1610g
300mm f/2.8 ED	£7800	NYT		Splashproof telephoto lens with three ED elements and an inner focusing system			•					•	240	43	129	281	3290g

## PENTAX

PENTAX					Image Stabilisation	Sony Alpha	Canon	Four Thirds	Nikon	Pentax	Sigma	Full-Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
LENS	RRP	TESTED	SCORE	SUMMARY		MOUNT								DIMENSIONS			
DA 10-17mm f/3.5-4.5 smc ED IF	£590	NYT		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050	NYT		2 aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 14mm f/2.8 smc ED IF	£730	7/10	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4 too						•			17	77	83.5	69	420g
DA 15mm f/4 smc ED AL Limited	£820	NYT		Limited edition lens with hybrid aspherical and extra-low dispersion elements						•			18	49	39.5	63	212g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	1/09	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•		•	30	77	98.5	84	600g
DA 17-70mm f/4 smc AL IF SDM	£630	NYT		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	1/09	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						•			25	52	68	67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229	NYT		A weather resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	6/11	3.5★	A weather resistant mid-range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc EDSM	£699	NYT		15x superzoom for company's K-mount DSLRs featuring two extra-low dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829	NYT		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather-resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600	NYT		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
FA 31mm f/1.8 smc AL Limited	£1149	NYT		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•			30	58	68.5	65	345g
DA 35mm f/2.8 smc Macro	£640	9/08	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	3/12	5★	A budget price prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450	NYT		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm XS f/2.8 XS	£325	NYT		The world's smallest fixed focal length lens						•			40	N/A	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729	NYT		Focal length is ideal for portraits as well as everyday use, and features an smc multi-layer coating						•			45	49	27	64	155g
FA 50mm f/1.4 smc	£399	NYT		High quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format						•			45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	NYT		Affordable short telephoto lens ideal for portraits						•		•	45	52	28.5	63	122g
DFA 50mm f/2.8 smc Macro	£550	NYT		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	11/12	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•		•	100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210	NYT		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	2/10	4.5★	Even despite questions about the particular sample tested, this lens scores highly						•		•	45	58	70.5	66	375g
DA 55-300mm f/4-5.8 smc ED	£370	10/12	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating						•			140	58	75	111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399	NYT		Weatherproof HD telephoto lens featuring quick shift focusing system						•		•	140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	10/12	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600	NYT		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
FA 77mm f/1.8 smc Limited	£1050	NYT		With Pentax's Fixed Rear Element Extension focusing system for "sharp, crisp images"						•		•	70	49	48	64	270g
D-FA 100mm f/2.8 Macro	£700	NYT		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						•		•	30	49	67.5	80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	11/12	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•		•	30	49	65	80.5	340g
DA* 200mm f/2.8 smc ED IF SDM	£1000	8/12	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•		•	120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300	NYT		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•		•	140	77	83	184	1070g

## SAMYANG

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Sony Alpha	Canon	Four Thirds	Nikon	Pentax	Sigma	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
						MOUNT									DIMENSIONS		
8mm f/3.5 UMC Fisheye CS II	£274	NT		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	N/A	75.	77.8	417g
10mm f/2.8 ED AS NCS CS	£429	NT		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	N/A	86	77	580g
14mm f/2.8 ED UMC	£279	NT		Ultra wideangle manual focus lens; bulb-like front element means no filters can be used		•	•	•	•	•			28	N/A	94	87	552g
16mm f/2.0 ED AS UMC CS	£389	NT		Ultra wideangle lens for digital reflex cameras and mirrorless compact cameras fitted with APS-C sensors		•	•	•	•	•			20	N/A	89.4	83	583g
24mm f/1.4 AS UMC	£499	NT		Fast ultra wideangle manual focus lens comprising 13 lenses arranged in 12 groups		•	•	•	•	•			25	77	95	116	680g
24mm f/3.5 AS T-S ED AS UMC	£789	NT		Wideangle tilt-shift prime featuring 16 glass elements and f/3.5 maximum aperture		•	•	•	•	•			20	82	110.5	113	680g
35mm f/1.4 AS UMC	£369	3/13	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•			30	77	83	111	660g
35mm T1.5 AS UMC VDSLR	£419	NT		VDSLR version of 35mm f/1.4 AS UMC with de-clicked aperture ring for silent operation when used for video		•	•	•	•	•			30	77	83	111	660g
85mm f/1.4 IFMC	£239	NT		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•			100	72	78	72.2	513

## SIGMA

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Sony Alpha	Canon	Four Thirds	Nikon	Pentax	Sigma	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
						MOUNT									DIMENSIONS		
4.5mm f/2.8 EX DC	£739	NT		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder		•		•	•	•			13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799	NT		The world's only 8mm lens equipped with autofocus also boasts SLD glass		•		•	•	•			13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	10/10	4★	Excellent performance at 8mm which sadly drops at the 16mm end		•	•	•	•	•			24	72	75	105.7	555g
10mm f/2.8 EX DC	£599	NT		A Hyper Sonic Motor (HSM) and built-in hood in this diagonal fisheye lens		•		•	•	•			13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	3/10	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•	•	•	•			24	82	87.3	88.2	520g
10-20mm f/4-5.6 EX DG HSM	£550	8/09	5★	A fine all-rounder, thanks to MTF curves which stay above 0.25 cycles-per-pixel down to f/16		•	•	•	•	•			24	77	83.5	81	470g
12-24mm f/4.5-5.6 EX DC HSM	£868	8/09	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead		•	•	•	•	•			28	n/a	87	102.5	600g
15mm f/2.8 EX DG	£629	7/10	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•	•	•	•			15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689	NT		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•	•	•	•			28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449	NT		Redesign of this well-received lens launches the "Contemporary" range and sees it in more compact form	•	•	•	•	•	•			22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	11/13	5★	Said to be the world's first constant f/1.8 zoom; DOF equivalent of constant f/2.7 on full frame		•		•	•	•			28	72	78	121	810g
18-200mm f/3.5-6.3 DC	£349	3/08	3★	Good CA control at 200mm but otherwise an average performer		•	•	•	•	•			45	62	70	78.1	405g
18-200mm f/3.5-6.3 DC OS	£449	3/08	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•	•		•	•	•			45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	1/10	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•	•	•	•			45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500	NT		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•	•	•	•			35	62	73.5	88.6	470g
24mm f/1.8 EX DG	£529	NT		Aspherical glass and a dual focus system, together with a wide maximum aperture		•	•	•	•	•			18	77	83.6	82.5	485g
24-70mm f/2.8 EX DG IF HSM	£899	8/09	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves		•	•	•	•	•			38	82	88.6	94.7	790g
24-105mm f/4 DG OS HSM [A]5	£849	3/14	4.5★	Serious full frame alternative to own-brand lenses at a lower price but with no compromises in the build	•	•	•	•	•	•			45	82	89	109	885g
28mm f/1.8 EX DG	£449	NT		A dual focus system and aspherical elements, for both full-frame and APS-C cameras		•	•	•	•	•			20	77	83.6	82.5	500g
30mm f/1.4 EX DC HSM	£490	9/08	3★	A consistent performer, with slightly weaker but not unacceptable performance wide-open		•	•	•	•	•			40	62	76.6	59	430g
35mm f/1.4 DG HSM Art	£799	9/13	5★	Large aperture prime; first lens in company's "Art" series		•	•	•	•	•			30	67	77	94	665g
50mm f/1.4 EX DC HSM	£459	2/10	5★	This lens may be priced above the norm, but it delivers results which are similarly elevated		•	•	•	•	•			45	77	84.5	68.2	505g
50mm f/1.4 DG HSM Art	£849	7/14	4★	This lens is a unique design that pays off in truly excellent image quality		•	•	•	•	•			40	77	85.4	100	815g
50mm f/2.8 EX DG Macro	£326	NT		Floating focusing system and coatings for better colour and to minimise aberrations		•	•	•	•	•			19	56	71.4	66.5	320g
50-150mm f/2.8 EX DC OS HSM	£950	12/12	4★	Large-aperture telephoto zoom lens giving the classic 70-200mm focal length	•	•	•	•	•	•			80	77	86.4	197	1340g
50-200mm f/4-5.6 DC OS HSM	£306	5/11	4.5★	With a useful tele range, this lens combines an Optical Stabiliser with HSM technology	•	•	•	•	•	•			110	55	74.4	202	420g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4/11	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•	•	•	•			50-180	95	104.4	219	1970g
70mm f/2.8 EX DG Macro	£459	NT		SLD elements and a focus limiter switch in this macro optic		•	•	•	•	•			25	62	76	95	527g
70-200mm f/2.8 EX DG OS HSM	£1539	NT		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•	•	•	•			140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235	NT		A 9-bladed diaphragm and two SLD elements in this tele-zoom lens		•	•	•	•	•			95	58	76.6	122	550g
70-300mm f/4-5.6 DG OS	£408	1/12	3.5★	Four-stop Optical Stabiliser and Super Multi-Layer coating, and a single SLD element	•	•	•	•	•	•			150	62	76.5	126	610g
70-300mm f/4-5.6 DG Macro	£173	5/09	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•	•	•	•			95	58	76.6	122	545g
85mm f/1.4 EX DG HSM	£890	2/11	5★	The Sigma's resolution from f/4 to f/8 is excellent		•	•	•	•	•			85	77	86.4	87.6	725g
105mm f/2.8 EX DG OS HSM	£649	12/11	4.5★	An optically-stabilized macro lens	•	•		•	•	•			31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM	£3599	NT		First lens in company's "Sports" series; switch enables adjustment of both focus speed and focus limiter		•	•	•	•	•			150-250	105	124	291	TBA
120-400mm f/4.5-5.6 DG OS HSM	£899	NT		Reaf focusing system and a four-stop Optical Stabiliser in this tele zoom		•	•	•	•	•			150	77	92	203	1640g
150mm f/2.8 EX DG OS HSM	£999	NT		A macro lens offering image stabilization	•	•	•	•	•	•			38	72	79.6	150	950g
180mm f/2.8 EX DG OS HSM	£1499	4/13	5★	1:1 macro lens featuring three FLD glass elements and floating inner focusing system	•	•	•	•	•	•			47	86	95	204	1640g
150-500mm f/5-6.3 DG OS HSM	£999	6/09	3★	Significant softness at wide maximum apertures for all focal lengths	•	•	•	•	•	•			220	86	94.7	252	1780g
300mm f/2.8 APO EX DG	£2899	NT		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•	•	•	•			250	46	119	214.5	2400g
300-800mm f/5.6 EX DG HSM	£6999	NT		A constant aperture of f/5.6 throughout the expansive 300-800mm zoom range		•		•	•	•			600	46	156.5	544	5880g
500mm f/4.5 APO EX DG	£4799	NT		Telephoto lens with multi-layer coatings to "optimise the characteristics of DSLRs"		•	•	•	•	•			400	46	123	350	3150g
800mm f/5.6 APO EX DG	£5499	NT		HSM and compatibility with Sigma's 1.4x EX APO and 2x EX APO teleconverters		•		•	•	•			700	46	156.5	521	4900g



## SONY

SONY					Image Stabilisation	Sony Alpha	Canon	Four Thirds	Nikon	Pentax	Sigma	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight	
LENS	RRP	TESTED	SCORE	SUMMARY		MOUNT								DIMENSIONS				
11-18mm f/4.5-5.6 DT	£609	9/09	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360g	
16mm f/2.8 Fisheye	£709	NYT		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400g	
16-35mm f/2.8 ZA SSM T*	£1729	9/09	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs		•						•	28	77	83	114	900g	
16-50mm f/2.8 SSM	£569	4/12	4★	Bright short-range telephoto lens		•						•	100	72	81	88	577g	
16-80mm f/3.5-4.5 ZA T*	£709	4/09	4.5★	Carl Zeiss standard zoom lens		•						•	35	62	72	83	445g	
16-105mm f/3.5-5.6 DT	£559	3/09	3★	An ambitious lens that is good in parts. Quality drops off at 105mm		•						•	40	62	72	83	470g	
18-135mm f/3.5-5.6 DT SAM	£429	NYT		A versatile zoom with Direct Manual Focus	•	•						•	45	62	76	86	398g	
18-200mm f/3.5-6.3 DT	£509	4/08	3★	While the focal range is certainly useful, the lens is an overall average performer		•						•	45	62	73	85.5	405g	
18-250mm f/3.5-6.3 DT	£559	1/10	3.5★	Good overall, but performance dips at longer focal lengths		•						•	45	62	75	86	440g	
20mm f/2.8	£559	9/11	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285g	
24mm f/2 ZA SSM T*	£1119	NYT		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555g	
24-70mm f/2.8 ZA SSM T*	£1679	7/09	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955g	
28-75mm f/2.8 SAM	£709	NYT		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565g	
30mm f/2.8 DT SAM Macro	£179	3/12	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•						•	12	49	70	45	150g	
35mm f/1.4 G	£1369	NYT		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510g	
35mm f/1.8 DT SAM	£179	NYT		Budget price indoor portrait lens		•						•	23	55	70	52	170g	
50mm f/1.8 DT SAM	£159	3/10	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•						•	34	49	70	45	170g	
50mm f/1.4	£369	2/10	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220g	
50mm f/1.4 ZA SSM	£1300	Web	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518g	
50mm f/2.8 Macro	£529	NYT		A macro lens with a floating lens element		•						•	20	55	71.5	60	295g	
55-200mm f/4-5.6 DT SAM	£219	NYT		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		•						•	95	55	71.5	85	305g	
55-300mm f/4.5-5.6 DT SAM	£309	NYT		Compact, lightweight telephoto zoom offering smooth, silent operation		•						•	140	62	77	116.5	460g	
70-200mm f/2.8 G	£1889	NYT		Super Sonic Wave motor and a constant f/2.8 aperture in this pro-grade tele zoom		•						•	120	77	87	196.5	1340g	
70-200mm f/2.8 G SSM II	£TBC	NYT		High performance G Series telephoto zoom lens		•						•	120		87	196.5	1340g	
70-200mm f/4 G OSS	£949	10/14	4★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•	•						•	100	72	80	175	840g	
70-300mm f/4.5-5.6 G SSM	£869	12/10	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g	
70-400mm f/4-5.6 G SSM II	£1799	NYT		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g	
75-300mm f/4.5-5.6	£219	8/12	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g	
85mm f/1.4 ZA Planar T*	£1369	NYT		Fixed focal length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g	
85mm f/2.8 SAM	£219	NYT		A light, low price portraiture lens		•						•	60	55	70	52	175g	
100mm f/2.8 Macro	£659	NYT		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g	
135mm f/1.8 ZA Sonnar T*	£1429	NYT		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g	
135mm f/2.8 STF	£1119	NYT		Telephoto lens with defocus effects		•						•	87	80	80	99	730g	

## TAMRON

TAMRON					Image Stabilisation	Sony Alpha	Canon	Four Thirds	Nikon	Pentax	Sigma	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight	
LENS	RRP	TESTED	SCORE	SUMMARY		MOUNT									DIMENSIONS			
10-24mm f/3.5-4.5 SP AF Di II LD Aspherical IF	£511	2/10	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•	•	•				24	77	83.2	86.5	406g	
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	8/14	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•	•	•				39	67	99.5	75	540g	
17-50mm f/2.8 SP AF XR Di II LD Aspherical IF	£450	2/09	4.5★	Very good optical performance, which peaks at f/5.6-8		•	•	•	•				27	67	74	81.7	434g	
17-50mm f/2.8 SP AF XR Di II VC LD Aspherical IF	£541	4/10	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•	•	•	•	•				29	72	79.6	94.5	570g	
18-200mm f/3.5-6.3 AF XR Di II LD Aspherical IF Macro	£306	3/08	3★	Excellent CA control in the centre, but unremarkable wideangle performance		•	•	•	•				45	62	73	83.7	423g	
18-200mm f/3.5-6.3 AF XR Di II LD Aspherical IF Macro	£550	NYT		A redefined all-in-one lens to replace a shorter kit lens		•	•	•	•				50	62	62	96.7	460g	
18-270mm f/3.5-6.3 AF XR Di II LD Aspherical IF Macro	£613	1/10	4.5★	Much better results at shorter focal lengths than longer ones, but still impressive	•	•	•	•	•				49	72	79.6	101	550g	
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	10/11	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•	•	•				49	62	74.4	88	450g	
24-70mm f/2.8 SP Di VC USD	£1099	10/12	5★	Fast zoom with image stabilization for both full-frame and APS-C cameras	•	•	•	•	•				38	82	88.2	116.9	825g	
28-75mm f/2.8 SP AF XR Di LD Aspherical IF Macro	£460	NYT		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm		•	•	•	•		•		33	67	73	92	510g	
28-300mm f/3.5-6.3 AF XR Di LD Aspherical IF Macro	£664	NYT		A useful 10.7x zoom range and low-dispersion elements in this optic		•	•	•	•		•		49	62	73	83.7	420g	
60mm f/2 SP AF Di II LD IF Macro	£550	12/10	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio		•	•	•	•				23	55	73	80	400g	
70-200mm f/2.8 SP AF Di LD IF Macro	£817	10/09	4★	No image stabilisation and no advanced AF system, but at this price it's a steal		•	•	•	•		•		95	77	89.5	194.3	1150g	
70-200mm f/2.8 Di VC USD	£TBC	NYT		Compact yet full-size telephoto zoom with vibration compensation		•	•	•	•				130	77	85.8	188.3	1470g	
70-300mm f/4-5.6 SP VC USD	£300	1/12	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•	•		•		150	62	81.5	142.7	765g	
70-300mm f/4-5.6 AF Di LD Macro	£170	11/10	3.5★	Low dispersion glass and compatible with both full-frame and cropped-sensor DSLRs		•	•	•	•		•		95	62	76.6	116.5	435g	
90mm f/2.8 SP AF Di Macro	£470	11/09	4★	A very nice macro lens that is capable of producing some fine images		•	•	•	•		•		29	55	71.5	97	405g	
90mm f/2.8 Di Macro 1:1 VC USD	£TBC	NYT		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•	•	•				30	58	115	76.4	550g	
150-600mm f/5-6.3 SP VC USD	£1150	6/14	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•	•	•				270	95	105.6	257.8	1951g	
180mm f/3.5 SP AF Di LD IF Macro	£896	11/10	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens		•	•	•	•		•		47	72	84.8	165.7	920g	
200-500mm f/5-6.3 SP AF Di LD IF	£1124	6/09	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11		•	•	•	•		•		250	86	93.5	227	1237g	

## TOKINA

TOKINA					Image Stabilisation	MOUNT					Min Focus (cm)	Filter Thread (mm)	DIMENSIONS				
LENS	RRP	TESTED	SCORE	SUMMARY		Sony Alpha	Canon	Four Thirds	Nikon	Pentax			Sigma	Full Frame Only	Width (mm)	Length (mm)	Weight
AT-X 107 (10-17mm) f/3.5-4.5 AF DX Fisheye	£550	NYT			Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass	•		•				•	14	n/a	70	71.1	350g
AT-X 116 (11-16mm) f/2.8 PRO DX	£515	6/12	4.5★		Wide zoom with a One-Touch Focus clutch mechanism and a constant f/2.8 aperture	•		•				•	30	77	n/a	89.2	560g
AT-X 12-28mm f/4 PRO DX	£529	NYT			Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs	•		•				•	25	77	84	90	600g
AT-X 16-28mm f/2.8 PRO FX	£757	6/11	5★		A pro-end wideangle zoom aimed at full frame cameras	•		•				•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	11/12	5★		One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts	•		•				•	28	82	89	94	600g
AT-X 16.5-135 (16.5-135mm) f/3.5-5.6	£610	9/11	3.5★		Three aspherical and two SD elements, together with a useful focal range	•		•				•	50	77	84	78	610g
AT-X M100 (100mm) f/2.8 AF PRO D Macro	£360	11/09	4★		Some weaknesses wide-open, but reasonable MTF curves make this a decent optic	•		•				•	30	55	73	95.1	540g

## ZEISS

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Mount	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
12mm f/2.8 Touit Distagon T*	£959	5/14	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance		•	18	67	68	270g	
18mm f/3.5 ZF.2	£1150	8/10	5★	No AF, but the optical and build qualities of this lens are nothing short of stunning		•	30	82	84	87	470g
21mm f/2.8 Distagon T*	£1579	NYT		A wideangle lens that doesn't compromise on optical quality		•	30	82	87	84	510g
25mm f/2 Distagon T*	£1350	NYT		A landscape lens with a fast aperture		•	25	67	71	95	570g
25mm f/2.8 Distagon T*	£750	NYT		A macro lens offering unrivalled quality		•	17	58	83	55	480g
28mm f/2 Distagon T*	£850	NYT		For low light shooting the 28mm lens has plenty of potential		•	24	58	64	93	520g
32mm f/1.8 Touit Planar T*	£700	7/14	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras		•	23	52	72	76	200g
35mm f/1.4 Distagon T*	£1600	NYT		Promises to produce some stunning bokeh effects		•	30	72	120	122	850g
35mm f/2 Distagon T*	£940	NYT		An extremely fast focusing lens		•	30	58	64	97	530g
50mm f/1.4 Planar T*	£650	NYT		A portrait lens in its element in low light		•	45	72	66	69	350g
50mm f/2 Makro-Planar	£665	NYT		A macro lens with impressive-looking levels of sharpness		•	24	67	72	88	530g
100mm f/2 Makro-Planar	£1399	NYT		A rapid-focus portrait lens		•	44	72	76	113	680g

## CANON CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Mount	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
EF-M 18-55mm f/3.5-5.6 IS STM	£269	NYT		Compact and versatile zoom lens		•	25	52	61	61	210g
EF-M 11-22mm f/4-5.6 IS STM	£355	NYT		Ultra-wideangle lens with a compact, retractable lens design		•	15	55	61	58.2	220g
EF-M 22mm f/2 STM	£220	NYT		Small and bright wideangle pancake lens		•	15	43	61	23.7	105g

## FUJI CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Mount	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
XF 10-24mm f/4 R OIS	£849	NYT		Ultra wideangle lens, minimal ghosting with Fujis HT-EBC multi-layer coating		•	24	72	78	87	410
XF 14mm f/2.8 R	£729	7/13	5★	Ultra wideangle prime, high resolution to all corners, performance justifies price tag		•	18	58	65	58.4	235g
XC 16-50 f/3.5-5.6 OIS	£359	NYT		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range		•	30	58	62.6	98.3	195g
XF 18mm f/2 XF R	£430	6/13	4★	A compact, wideangle lens with a quick aperture		•	18	52	64.5	40.6	116g
XF 27mm f/2.8	£379	NYT		Pancake lens measuring just 23mm thick; boasts a 40mm equivalent angle of view		•	34	39	61	23	78g
XF 18-55mm f/2.8-4 R	£599	NYT		Short zoom lens with optical image stabilisation		•	18	58	65	70.4	310g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	11/13	4★	Telephoto with built-in optical image stabilisation plus aperture control ring		•	110	62	75	118	580g
XF 35mm f/1.4 XF R	£439	6/13	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens		•	28	52	65	54.9	187g
XF 56mm f/1.2 R	£899	9/14	4★	This wide-aperture portrait lens for X series cameras has great sharpness and detail and is great value		•	70	62	73.2	69.7	405g

## NIKON CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Mount	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
6.7-13mm f/3.5-5.6 VR 1	£459	NYT		Compact, lightweight, ultra-wide angle zoom lens with Vibration Reduction for Nikon 1 system		•	25	52	56.5	46	125g
10mm f/2.8	£229	2/12	4★	A wideangle lens for Nikon's 1 series of Compact System Cameras		•	20	40.5	55.5	22	77g
10-30mm f/3.5-5.6 VR	£149	NYT		Nikon's kit lens for the 1 series of CSC models		•	20	40.5	57.5	42	115g
11-27.5mm f/3.5-5.6	£179	NYT		Compact standard zoom for Nikon 1 system		•	30	40.5	57.5	31	80g
32mm f/1.2	£799	NYT		First 1 system lens to offer a silent wave motor and nano crystal coating		•	45	52	66	47	235g
10-100mm f/4-5.6 VR 1	£479	NYT		CX-format zoom lens with focal length range of 10-100mm (27-270mm 35mm equivalent)		•	35	55	60.5	70.5	298g
18.5mm f/1.8	£179	NYT		Nikon's 1 series gains a traditional fast prime		•	20	40.5	56	36	70g
30-110mm f/3.8-5.6 VR	£229	NYT		A longer zoom lens, with image stabilization, for the Nikon 1 series		•	100	40.5	60	61	180g
10-100mm f/4.5-5.6 VR PD-ZOOM	£679	NYT		A powered zoom lens aided by the VR image stabilization system		•	300	72	77	95	530g

## OLYMPUS CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Mount	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
9-18mm (Micro) f/4-5.6 ED	£630	NYT		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms		•	25	52	56.5	49.5	155g
12mm (Micro) f/2.0 ED	£739	1/12	5★	A wideangle fixed lens for the Micro Four Thirds system		•	20	46	56	43	130g
12-50mm (Micro) f/3.5-6.3 ED EZ	£349	NYT		A reasonably-priced MFT zoom lens		•	20	52	57	83	211g
17mm M.Zuiko f/1.8 MSC	£450	7/13	5★	Wide-aperture, wide-angle prime boasting excellent peak sharpness and no colour fringing		•	25	46	57	35	120g
17mm (Micro) f/2.8 Pancake	£300	5/10	4★	Results are impressive across the most-used apertures given the wide angle of view offered		•	20	37	57	22	71g
14-42mm (Micro) f/3.5-5.6 ED	£300	5/10	4★	Generally a good performer, but control over chromatic aberrations could be a little better		•	25	40.5	62	43.5	150g
14-42mm II R (Micro) f/3.5-5.6 II	£269	NYT		A redesigned variation of the standard kit lens		•	25	37	56.5	50	112g
14-150mm (Micro) f/4-5.6 ED	£630	NYT		Plenty of focal range is offered by this MFT lens		•	50	58	63.5	83	280g
40-150mm R (Micro) f/4-5.6	£309	NYT		This middle distance zoom lens has an 80-300mm 35mm equivalent focal length		•	90	58	63.5	83	190g
45mm (Micro) f/1.8	£279	2/12	5★	Fast-aperture lens for taking portrait shots proved to be sharp, quiet and without colour fringing		•	50	37	56	46	116g
75-300mm II (Micro) f/4.8-6.7	£499	NYT		Update featuring Zuiko Extra-Low Reflection Optical coating said to reduce ghosting		•	90	58	69	117	423g
75mm f/1.8 ED	£799	8/13	5★	Ultra-fast prime lens ideal for portraits and action shots		•	84	58	64	69	305g

## PENTAX CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Mount	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
8.5mm (Q System) f/2.8	£180	NYT		The standard prime lens in the Q system		•	30	40.5	48.5	48	96g
6.3mm (Q System) f/7.1	£129	NYT		A wide lens for the Q system		•	N/A	40	50	25	21g
15-45mm (Q System) f/7.1	£249	NYT		Telephoto zoom covers focal lengths between 83mm and 249mm in 35mm terms		•	N/A	40	50	56	90g
18mm (Q System) f/8	£129	NYT		A telephoto lens for the Q system		•	N/A	40.6	19.5	18g	
3.2mm (Q System) f/5.6	£149	NYT		A fisheye lens for the Q system		•	90	N/A	40.6	30.5	29g
5-15mm (Q System) f/2.8	£279	NYT		A short zoom lens for the Q system		•	40.5	45.5	23	37g	



# PANASONIC LUMIX CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Canon M	Micro 4 Thirds	Samsung NX	Sony E	Pentax Q	Nikon 1	Fuji X Mount	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
					MOUNT									DIMENSIONS				
G 7-14mm f/4 ASPH	£1300	5/10	5★	For a wideangle zoom, the overall level of resolution is very impressive			•							25	-	70	83.1	300g
G 8mm Fisheye f/3.5	£730	NYT		The world's lightest and smallest fisheye lens for an interchangeable lens camera			•							10	22	60.7	51.7	165g
G 12mm 3D Lens f/12	£320	NYT		Allows compatible cameras to shoot 3D images			•							60	-	57	81.8	45g
G X 12-35mm f/2.8 X PZ POWER OIS	£1095	10/12	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras										25	58	67.6	73.8	305g
G 14mm f/2.5	£249	NYT		Wideangle pancake lens which should suit landscape photographers			•							18	46	55.5	20.5	55g
G 14-42mm II ASPH MEGA OIS	£375	NYT		Addition of two aspherical elements helps make this lens smaller than previous version	•	•	•							20	46	56	49	110g
G X 14-42mm X PZ POWER OIS	£369	2/13	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration		•	•	•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 ASPH MEGA OIS	£189	NYT		A lightweight and compact standard zoom featuring MEGA O.I.S. optical image stabilisation		•	•	•						30	52	60	60	195g
G 14-140mm ASPH POWER OIS	£599	NYT		Metal-bodied zoom featuring company's POWER O.I.S. optical image stabiliser		•	•	•						30	58	67	75	265g
15mm f/1.7 ASPH LEICA DG SUMMILUX	£549	NYT		High-speed prime with a compact metal body and includes 3 aspherical lenses to cut down distortion			•	•						20	46	36	57.5	115g
DG 25mm f/1.4 DG SUMMILUX	£550	2/12	5★	A fast-aperture fixed focal length standard lens from Leica			•	•						30	46	63	54.5	200g
G X 35-100mm f/2.8 POWER OIS	£1099	NYT		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•									85	58	67.4	100	360g
G 45-150mm ASPH MEGA OIS	£280	2/13	4★	Compact, lightweight telephoto zoom comprising 12 elements in 9 groups	•	•	•							90	52	62	73	200g
DG Macro 45mm f/2.8 ASPH MEGA OIS	£730	5/10	4.5★	Although maximum and minimum aperture are a tad weak, mid-range scores impress		•	•	•						15	46	63	62.5	225g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	7/12	4★	A powered long focal length zoom lens	•	•	•							90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS	£330	7/12	4★	Superzoom lens with three ED elements and Mega O.I.S. technology	•	•	•							100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	7/11	4★	Long zoom lens offering optical image stabilization	•	•	•							100	52	70	100	380g

# SAMSUNG CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Canon M	Micro 4 Thirds	Samsung NX	Sony E	Pentax Q	Nikon 1	Fuji X Mount	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
					MOUNT									DIMENSIONS				
9mm f/3.5 ED	£149	NYT		At 12.5mm thin, this pancake lens is constructed of solid metal, made for the NX Mini only			•	•						11	N/A	50	12.5	31g
9-27mm f/3.5-5.6 ED OIS	£199	NYT		Versatile and compact zoom lens – NX-M mount for NX Mini only	•		•	•						14	40.5	50	29.5	73g
10mm f/3.5 fisheye	£399	NYT		Lightweight and compact, this versatile fisheye lens can be used with a wide range of Smart NX cameras			•	•						9	N/A	58.8	26.3	72g
17mm f/3.5-5.6 ED OIS	£159	NYT		Portrait prime lens designed with an NX-M Mount for the NX Mini only	•		•	•						18	39	50	27.5	55g
12-24mm f/4-5.6 ED	£480	NYT		Portable ultra-wideangle zoom lens with i-function			•	•						24	58	63.5	65.5	208g
16mm NX i-Function f/2.4	£299	NYT		A pancake lens with a wide angle of view			•	•						18	43	61	24	90g
16-50mm f/2-2.8 Premium S ED OIS	£999	NYT		Bright-aperture zoom lens made of metal, with quiet AF performance whether shooting stills or video	•		•	•						30	72	81	96.5	622g
16-50mm f/3.5-5.6 Power Zoom	£279	NYT		Ultra-compact and lightweight design	•		•	•						24	43	64.8	31	111g
20-50mm f/3.5-5.6 ED II	£199	NYT		Ultra-compact lens with a retractable design. It's lightweight and an ideal optic for travelling			•	•						28	40.5	63.2	39.8	119g
18-55mm NX i-Function OIS f/3.5-5.6	£199	9/10	4.5★	Not an outstanding set of MTF curves but acceptable nevertheless. Weaker at 18mm			•	•						28	58	63	65	198g
18-200mm NX i-Function OIS f/3.5-6.3	£649	9/12	4.5★	A mid-range zoom lens aimed at movie making	•		•	•						50	67	72	105.5	549g
20mm NX i-Function f/2.8	£229	2/12	5★	Wideangle pancake lens			•	•						17	43	62	25	89g
30mm NX i-Function f/2	£249	9/10	4★	This pancake optic exhibits very impressive peak sharpness at around f/4-5.6			•	•						25	43	61	21	85g
45mm NX i-Function f/1.8	£249	NYT		Fast f/1.8 aperture produces a shallow depth of field making it ideal for portraiture			•	•						45	43	62	44.5	115g
45mm NX i-Function f/1.8 2D/3D	£399	NYT		Delivers high-end 3D capabilities with a large aperture and smooth autofocus system			•	•						50	43	62	44.5	122g
50-150mm f/2.8 S ED OIS	£1199	NYT		Premium zoom lens with advanced OIS, constant f/2.8 aperture, and dust and splash-resistant	•		•	•						70	72	81	154	915g
50-200mm NX i-Function ED OIS III f/4-5.6	£249	9/10	4★	Performance at the 50mm end is good, though this drops off at the tele end			•	•						98	52	70	100	417g
60mm NX i-Function Macro ED SSA OIS f/2.8	£499	2/12	5★	This prime lens with macro capability should be useful for portraiture			•	•						18	52	73.5	84	389g
85mm NX i-Function ED SSA OIS f/1.4	£849	4/12	5★	This prime lens is missing image stabilisation, but should still perform well	•		•	•						82	67	79	92	714g

# SIGMA CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Canon M	Micro 4 Thirds	Samsung NX	Sony E	Pentax Q	Nikon 1	Fuji X Mount	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
					MOUNT									DIMENSIONS				
19mm f/2.8 EX DN	£170	7/12	5★	Metal-bodied wideangle prime for Micro Four Thirds or Sony NEX Compact System Cameras			•	•						20	46	60.8	45.7	140g
30mm f/2.8 EX DN	£170	7/12	5★	Metal-bodied fast standard prime for Micro Four Thirds or Sony NEX Compact System Cameras			•	•						30	46	60.8	40.5	130g
60mm f/2.8 EX DN	£189	NYT		Latest addition to 'Art' range is a mid-range telephoto lens with metal body			•	•						50	46	60.8	56	190g

# SONY CSC

LENS	RRP	TESTED	SCORE	SUMMARY	Image Stabilisation	Canon M	Micro 4 Thirds	Samsung NX	Sony E	Pentax Q	Nikon 1	Fuji X Mount	Full Frame Only	Min Focus (cm)	Filter Thread (mm)	Width (mm)	Length (mm)	Weight
					MOUNT									DIMENSIONS				
10-18mm f/4	£750	8/13	4★	Super wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•		•	•						25	62	70	63.5	225g
16mm f/2.8	£220	2/12	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus			•	•						24	49	62	22.5	67g
16-50mm f/3.5-5.6	£299	NYT		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•		•	•						25	40.5	64.7	29.9	116g
16-70mm f/4 ZA OSS Vario-Tessar T*	£839	NYT		A lightweight, versatile mid-range zoom with a constant f/4 aperture			•	•						35	55	66.6	75	308g
18-55mm f/3.5-5.6	£270	NYT		Optical SteadyShot, said to be silent during movie capture, and a circular aperture			•	•						25	49	62	60	194g
18-105mm f/4 G OSS	£499	NYT		Sony G lens for E-mount cameras with a constant f/4 aperture	•		•	•						45	72	78	110	427g
18-200mm f/3.5-5.6 OSS LE	£609	NYT		Lightweight with a versatile focal length range – an ideal travel lens	•		•	•						50	62	68	97.1	460g
18-200mm f/3.5-6.3	£709	NYT		Superzoom optic with an 11x range, SteadyShot and a 7-blade circular aperture			•	•						30-50	67	75.5	99	524g
20mm f/2.8	£309	NYT		Pancake wide-angle lens promises to be the perfect walkaround partner for E mount cameras			•	•						20	49	62.6	20.4	69g
24mm f/1.8 ZA Sonnar T*	£839	NYT		Top quality Carl Zeiss optic ideally suited to the NEX-7			•	•						16	49	63	65.6	225g
24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	NYT		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•		•	•						40	67	73	94.5	426g
28-70mm f/3.5-5.6 OSS	£449	NYT		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•		•	•						30	55	72.5	83	295g
30mm f/3.5 Macro	£219	NYT		A macro lens for the NEX Compact System Cameras			•	•						9	49	62	55.5	138g
35mm f/1.8	£399	NYT		Lightweight versatile prime with Optical SteadyShot image stabilisation	•		•	•						30	49	62.2	45	155g
35mm f/2.8 ZA Sonnar T*	£699	NYT		When coupled with a full frame Sony E-mount camera, this prime lens promises to deliver			•	•						35	49	61.5	36.5	120g
50mm f/1.8	£219	NYT		A handy, low price portrait lens for the NEX range			•	•						39	49	62	62	202g
55mm f/1.8 ZA Sonnar T*	£849	NYT		35mm full frame prime lens with wide aperture allowing good images indoors or in low light			•	•						50	49	64.4	70.5	281g
55-210mm f/4.5-6.3	£289	NYT		Lightweight telephoto zoom lens for the NEX range			•	•						100	49	63.8	108	345g
70-200mm f/4 G OSS	£1359	10/14	4★	G Series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•		•	•						72	80	175		840g



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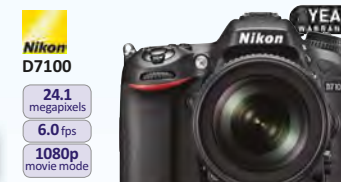


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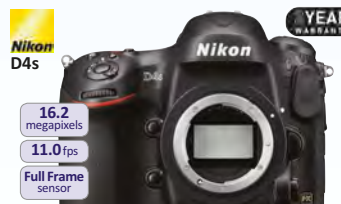
Nikon  
D810



**D810 Body £2499**

D810 Body £2499

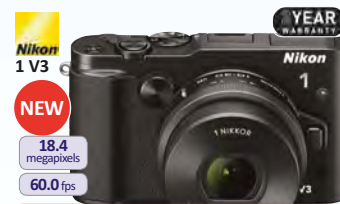
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D4s



**D4s Body £4679**

D4s Body £4679

Nikon  
1 V3



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Inc. £40 Cashback\* Price you pay today £629  
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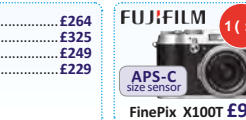
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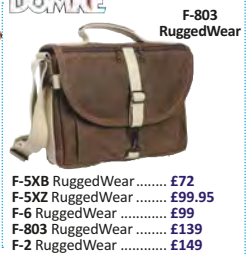
Expedition: 4x £99, 5x £129, 6x £144, 7x £179, 8x £199, 9x £219



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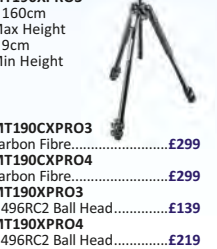


DOMKE: F-803 RuggedWear, F-5XB RuggedWear £72, F-5XZ RuggedWear £99.95, F-6 RuggedWear £99, F-803 RuggedWear £139, F-2 RuggedWear £149

### Tripods & Heads



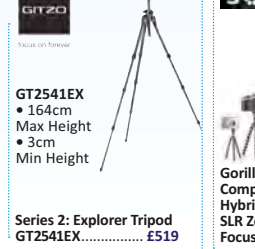
MT055XPRO3 £179, MK055XPRO3 £269, MT055XPRO3 + 498RC2 Ball Head £249, MT055XPRO3 Carbon Fibre £359, MT055XPRO4 Carbon Fibre £374, MT190XPRO3 £159, MT190XPRO4 £169



Silk Road YTL8353 £171cm Max Height, YTL8353 £19cm Min Height, SILK ROAD - 3D Column: YTL9353 Aluminium £99, YTL9383 Aluminium £109, YTL8353 Carbon Fibre £179, YTL8354 Carbon Fibre £129, YTL8383 Carbon Fibre £179, YTL8384 Carbon Fibre £209



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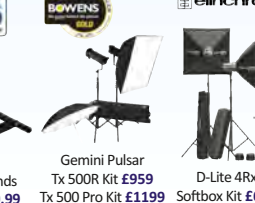
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AF-D 24mm f/2.8D	<b>£374.00</b>	AF-DC 105mm f/2 Nikkor	<b>£822.00</b>	AF-S 18-300mm ED VR DX	<b>£679.00</b>
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## WIN AN AMAZING BUNDLE OF PHOTO PRIZES, WORTH OVER £700 IN TOTAL

In our Xmas giveaway, we have a selection of great gadgets up for grabs to one lucky reader!

**W**e have a fantastic bundle of top gadgets to give away! First up, the Sony Cyber-shot DSC-QX10 lens-style camera, worth £179, boasts an 18.2MP sensor with a 10x optical zoom lens. The supplied smartphone attachment fits several popular smartphone models, so you can shoot and share photos and HD video using your phone, with image quality and creative options to rival a premium standalone camera.

We also have a Microsoft Lumia 830 smartphone (£280.99 PAYG) up for grabs. It has a 10MP PureView camera with Optical Image Stabilisation and Zeiss optics, plus 4G connectivity. Not only will you capture top-quality stills but your videos will come to life with crisp audio and positional panning.

If you're lucky enough to win, you will also scoop four great products featured in our stocking fillers gift guide on pages 16-21. So you will also

receive a WD 1TB My Passport Wireless drive, to free up space on your other devices (£146), the practical yet stylish Lowepro Pro Runner 200AW (£62) green backpack, a Hahnel Combi TF (£59.99) wireless remote trigger, and a Hahnel 4-in-1 Camera Cleaning Kit (£14.99).

### HOW TO ENTER

For your chance to win, just visit [www.whatdigitalcamera.com/xmascomp](http://www.whatdigitalcamera.com/xmascomp) and answer this simple question:



**Which product in our Xmas giveaway has the highest value?**

Closing date: 31st December 2014



# NEXT MONTH

## CANON EOS 7D MARK II

After a patient wait for the EOS 7D Mark II to arrive from Canon, we finally get out to test it and put it through its paces

## SIGMA 150-600MM

Sigma's latest tele-zoom looks set to be a hit with wildlife and sports photographers. We subject it to a demanding field test

## PANASONIC LUMIX GM5

Building on the success of the Lumix GM1, does the GM5 improve enough on its predecessor? We test it to find out

## OLYMPUS PEN E-PL7

Marketed as the best camera for 'selfies', we get hands-on with the latest PEN to join Olympus's thriving fleet of CSCs

# ON SALE 19TH DECEMBER

To enter visit [www.whatdigitalcamera.com/xmascomp](http://www.whatdigitalcamera.com/xmascomp)

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## CANON POWERSHOT G7 X

Day or night, this expert Wi-Fi compact can deliver the images you want - thanks to a bright f/1.8-2.8 lens, large 1.0-type sensor and super responsive shooting.



**Only £529.00\*** \*Price includes **£50 cashback**.  
SRP £579.00 You pay £579.00 & claim £50 from Canon UK. Ends 21.01.15

## CANON EOS 700D + 18-55 IS STM

Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



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## CANON EOS 6D Body Only

The EOS 6D's 20.2 megapixel full-frame sensor is the ideal choice for portraiture, travel and landscape shooting.



**Only £1,219.00\*** \*Price includes **£80 cashback**.  
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## NIKON D5200 + 18-55 VR II

From breathtaking photos to smooth Full HD movies, this D-SLR can't wait to bring out your creative side.



**Only £425.00\*** \*Price includes **£40 cashback**.  
SRP £465.00 You pay £465.00 & claim £40 from Nikon UK. Ends 25.01.15

## NIKON D5300 + 18-55 VR II

With built-in Wi-Fi and GPS, this 24.2 MP DX-format camera lets you capture and share the magic of your world in incredible detail.



**Only £529.00\*** \*Price includes **£50 cashback**.  
SRP £579.00 You pay £579.00 & claim £50 from Nikon UK. Ends 25.01.15

## NIKON D750 Body Only

Free your vision with the fast, versatile, & agile D750. In a world where anything is possible, this full-frame 24.3MP powerhouse gives you the freedom to dare.



**Only £1799.00** Claim an extra **£150 trade-in bonus** when part-exchanging your old camera. See website.  
**Limited stock available**

## FUJIFILM X30

A high quality compact camera that combines advanced technology, a traditional design and extensive manual control which makes it a joy to use.



**Only £405.00\*** \*Price includes **£50 cashback**.  
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## FUJIFILM X-E2 + 18-55mm OIS

Whilst on the surface it looks as if little has changed, a new sensor and Fujifilm's unique phase detection AF system give the X-E2 phenomenal performance.



**Only £729.00\*** \*Price includes **£100 cashback**.  
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## FUJIFILM X-PRO 1 + 18mm + 27mm

With a powerful 16.3 MP sensor, intuitive control & wide array of advanced technology, the X-PRO 1 is a powerful photographic tool.



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SRP £1,628.99

## TAMRON 18-270 f/3.5-6.3 Di II VC PZD

A compact telephoto zoom with extra reach. With an extensive shooting range and high quality optics, it's a popular choice for travel photography.



**Only £279.00\*** \*Price includes **£50 cashback**.  
SRP £329.00 You pay £329.00 & claim £50 from Tamron UK. Ends 31.12.14

## TAMRON 16-300 f/3.5-6.3 Di II VC PZD

This extremely versatile megazoom lens for DSLRs with an APS-C sensor, covers a huge focal length range & even allows you to take macro photos thanks to its short focussing distance of only 39cm.



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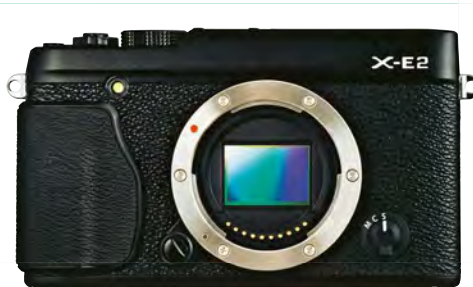
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